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FRANCIS BACON, OR WILLIAM SHAKSPERE?

MANY people, when invited to consider the question of the authorship of these marvellous writings, although sticklers for the most absolute accuracy in far more trivial matters, meet us with the well-known shrug of the shoulders, and the query of "*Cui bono?*" "Why raise the question now? What does it matter who wrote Shake-speare? It is sufficient that we know the plays themselves to be sublime; indeed it is hardly too much to say they were divinely inspired, whoever may have been the author. Besides which," they go on to observe, "you may possibly destroy the temple, but what sort of a hovel do you propose to build up in its place? You may succeed in making it pretty clear that Will Shagspurre could not have written the plays; but what sort of a man was this Francis Bacon, with whom you claim to replace him?"

To the gentle reader who will approach the subject with a patient mind, free from bias, we hope to be able to show that the real, but concealed, author of the plays was at least as fully deserving of esteem as the man whom the people have hitherto delighted to honour; and that the transfer of their allegiance can be effected without any loss of self-respect, much less of patriotism, on the part of the devotees.

It is somewhat remarkable, in these sceptical days, when no question is too solemn or too sacred for analytical discussion, how unpopular anyone becomes who ventures to hazard a doubt that the man who was known by so many aliases, but *not* by that which figures on the plays, had anything to do with their composition.

As Lord Beaconsfield told us, we are a most impulsive people; and that quality often leads us to regard matters from a sentimental

point of view, and to under-rate the importance of the cold logic of facts. It was mainly this amiable impulse that not long since led half England to espouse the cause of the impostor, Arthur Orton. Amusingly forgetful of the absurd anomaly the avowal involved, many of our fellow-citizens in those days admitted that they hoped Orton would succeed in establishing his claim, *because* he was the son of a Wapping butcher, and *because* he knew neither French nor Latin. A similar feeling is underlying the opinions of many who discuss the Will Shakspeare question. It is the same sentiment that Napoleon well knew how to exploit, when he told his soldiers that every recruit carried a Field Marshal's baton in his knapsack. Yet it is, now-a-days, rare to hear the question mooted in a mixed assemblage without finding *someone* who does not believe that William Shakspeare wrote the plays. Baconians are firmly convinced that the more publicity is given to the subject, the greater will be the number of our adherents.

Mr. Ignatius Donnelly's great work,* which created some interest, and even excitement, at the time, is now chiefly remembered for his advocacy of the secret cypher claimed to exist in the play of King Henry IV., the key to which he may, or may not, have clearly proved that he found. But I feel persuaded that if his first volume, with its 502 admirably-compiled pages, had stood alone, he would, in the opinion of most minds free from prejudice, be admitted to have established his case—namely, that Francis Bacon, and not William Shakspeare, wrote the plays of Shake-speare.

Undoubtedly it is difficult for Englishmen, when studying this question, to divest themselves of prejudice, from which even Baconians perhaps are not free. For I admit having held the theory, somewhat vaguely, for about half a century, although it is only of comparatively speaking late years, that I had reasons to give for my belief.

The subject has lately taken a strong hold of the keen, down-right American and independent mind. And the question now possesses great interest for our German kinsmen,—foremost among continental nations to recognise the divine *afflatus* in these noble plays. Ere long, perhaps, the point will be referred to a competent International

* THE GREAT CRYPTOGRAM. Francis Bacon's cipher in the so-called Shakespeare Plays. By Ignatius Donnelly. Sampson Low, Marston, Searle and Rivington, Limited. London, 1888.

tribunal or jury, which will, after hearing the pleadings, and weighing the evidence on both sides, deliver an opinion *ex cathedrâ*, which, it is to be hoped, may set the question finally at rest.

In the meanwhile, we Baconians are strongly of opinion that our theory,—that Francis Bacon, at widely different periods of his life, and perhaps with help from Anthony, wrote some and edited others of the plays,—is the only one which reasonably accounts for their admitted inequality.

Before proceeding to the argument, let us glance for a moment at some of the known variations in the name of the man whom it has pleased a portion of the British public to worship, and to whom the French are said to have given the endearing epithet of “The divine William.”

In the bond given to enable William to marry, he is called Shagspere. In the bill of complaint of 1589, of John Shakspere, in connection with the Wilmecote property, his son is alluded to as Shackespere. The father signs his cross to a deed to Robert Webb, in which he is described as John Shaxpere, and his mother makes her mark as Marye Shaksper. His father is mentioned in the will of John Webbe, 1573, as John Schackspere. In 1567, he is alluded to in the town records as Mr. Shakspyr; and when elected High Bailiff, in 1568, he is referred to as Mr. John Shakys-per. The only letter extant addressed to Shakspere was written October 25, 1598, by Richard Quiney, his townsman, and is addressed to Mr. Wm. Shackespere. In 1604—5, he is referred to in the Court record as Shaxberd. In 1608, the Corporation records speak of paying 10d. for on lod of ston to Mr. Shaxpere, and the man himself signed his name (or was guided to write it) Shakspere. But when he petitioned the Court of Chancery, in 1612, in respect of tithes, he described himself as William Schackspeare.* Thus giving no less than twelve variations; but there are others, and in not one of them is the *nom-de-plume* of Shake=spere found!

[With reference to the following 31 Articles of Baconian belief, a mere selection has been made from the numerous and convincing examples collected by the Bacon Society, and which

* See “The Great Cryptogram,” Vol. I., pp. 67, 68.

amply repay the trouble of perusal. I have abstained from touching upon the more recent questions, speculations, and theories concerning Bacon as the centre of a great secret society; the organiser of the movement for the revival of learning, known as the second, or English *Renaissance*; the founder of the Royal Society and its affiliated branches. But since Shakespearians and ordinary readers appear to be marvellously ignorant of the amount of research and hard work which has been bestowed upon this great subject, I give in Appendix A a brief synopsis of some of the MS. collections used by the Bacon Society, chiefly methodised and alphabetised in dictionary form. In Appendix B I add a short list of the most useful books hitherto published on various subjects connected with the Life and Works of Bacon.]

SOME REASONS FOR THE BACONIAN THEORY OF THE AUTHORSHIP OF SHAKE-SPEARE.

(1) That no facts have yet been discovered concerning the lives of either Bacon or Shakspeare* which render it impossible that Bacon should have written the Plays.

(2) That many particulars in the circumstances under which the Plays are known to have been produced or acted, as well as the chronological order and dates attributed to the several Plays and Poems by Dr. Delius (see "*Leopold*" *Shakespeare*) coincide very remarkably with facts in the life of Bacon.

EXAMPLES:—The first play, according to this chronology (excepting *Titus Andronicus*), is 1 *Hen. VI.*, in which the scene is laid in the very provinces of France through which Francis Bacon travelled on his first leaving home, his early travels "to see the wonders of the world abroad." "The business of the mission took him in the wake of the Court, from Paris to Blois, from Blois to Tours, from Tours to Poitiers, where in the Autumn of 1577 he resided for three months" (Spedding's *Life and Letters*, i., 6, 7; compare 1 *Hen. VI.* i. 1, 60, 65; iv. 3—45, &c.). The scene of the next play, 2 *Hen. VI.*, carries us to Bacon's home at St. Alban's, whither he retired when suddenly recalled from France by the death of his father. The play is full of allusions to events and personages of which the visitor to St. Alban's must constantly

* As far as possible, I have spelt the name of the man born in Stratford-upon-Avon "Shakspeare," and Bacon's pseudonym, as he always wrote it, "Shake-speare."—F. C. M.

be reminded. The great battle of St. Alban's (2 *Hen. VI.* v. 2) took place within a mile-and-a-half of Bacon's home. In the Abbey Church are the tombs of Earl Warwick's family (3 *Hen. VI.*), surmounted by the "Nevil's Crest," "the rampant bear chained to the ragged staff" (2 *Hen. VI.* v. 1, 201-2). The inscription upon the tomb of the Greys (Bacon's kindred by marriage) alludes to the marriage of the widow of Sir John Grey (3 *Hen. VI.* iii. 2) to Edward IV. (3 *Hen. VI.* iv. 1). Near the tomb of Queen Margaret *invida sed mulier* (3 *Hen. VI.* iii. 3, 78, &c.), is that of good Duke Humphrey, of Gloucester, whose epitaph (*author uncertain*) was inscribed in 1625 (after Bacon's fall and return to St. Alban's) and records that the duke was *the discoverer of the imposture of the man who pretended to have been born blind* (2 *Hen. VI.* ii. 1).

Leaving St. Alban's, Bacon was driven to Gray's Inn to earn his livelihood as a working lawyer. His only *own* brother, Anthony, went to Italy. In the early comedies we see the influence of Anthony's correspondence, of Francis's studies of law and science, and of his dislike to the philosophy of Aristotle as "barren of fruits." Francis, briefless and poor, gets into debt, is besieged by Jews and duns, complains bitterly of the behaviour of one "hard" Jew. Anthony returns from Italy, 1593; mortgages his own property, and taxes his own and his friend's credit, in order to pay his brother's debts. The *Mer. of Ven.* appears soon afterwards. The "hard Jew" is immortalised in Shylock, and the generous brother Anthony is Antonio, whose conduct is represented to have been precisely the same as that of his prototype (comp. Spedding's *Life and Letters*, i. 322, and *Mer. Ven.* i. 1, 122, 185).

The Plays continue gay and joyous in tone until about 1601, when the critics unanimously declare that "a dark period" began with the poet (Shakspeare was now particularly rich and flourishing, and contemplating retirement from London business). In this year the trial and execution of Essex took place. Anthony Bacon, Francis's "comforte," died. Lady Anne Bacon's mind gave way. She seems to have gone through various stages of melancholia and lunacy until she became "frantic," and died ten years later. From 1601 the Plays describe symptoms of madness. *Hamlet* shows Bacon suffering under his symptom of "clouds, strangeness, superstition, and sense of peril." In *Macbeth* we see him soothe James I., ruffled at the way in which actors had recently been making fun of the Scots, and of his own book on "Demonologie." In *Measure for Measure* we see him enforcing his own efforts to improve the moral condition of London, and to obtain the abolition of obsolete laws. In the speeches on Mercy, put into the mouth of Isabella (ii. 2, &c.), we hear him pleading with the king for the lives of Sir Walter Raleigh and his friends. This Play was first acted at the house of Bacon's friend, the Earl of Pembroke, before the King and Court, during the time when Raleigh and his associates were being tried for their lives at Winchester.

In 1610 a fleet was despatched to the West Indies to trade, and to assist in founding a colony in Virginia. Bacon, Pembroke, and other young lords were

engaged in the enterprise. Their ship, "Admiral," encountered severe storms, and was wrecked on the Bermudas, "still vexed Bermoothes." In the following year *The Tempest* appeared. In *Hen. VIII.*—apparently a play sketched in his youth and finished after his disgrace—Bacon puts into the mouth of Wolsey, *the Chancellor*, a description of his own sad fall, introducing a saying which he had written in the rough draft of a letter to the king (in 1621), but which he omitted in the fair copy. "Cardinal Wolsey said, that if he had pleased God as he pleased the king, he had not been ruined. My conscience saith no such thing. But it may be if I had pleased men as I have pleased you, it would have been the better with me."

In *Tim. of Ath.*, never heard of before 1613, the ungrateful behaviour of parasite friends towards a fallen benefactor is exhibited, and Bacon seems to satirise his own over-generous use of wealth (when he had it), a prodigality described by his biographers as the counterpart of Timon's.

(3) That the hints which the Plays and Sonnets contain of their author's experiences, mental and physical, are infinite in number when applied to the life and experiences of Francis Bacon, but can with difficulty be strained so as to show any connection with or self-illustration of Shakspeare.

(4) *That Bacon was a poet.* He is known to have written sonnets, not only that he might himself present them to the queen, but he wrote also for Essex. It is highly improbable that he wrote nothing *excepting for the queen*, and other poems are ascribed to him (see Spedding's Works, vii. 269). He also, when on a sick bed, rendered into verse the Psalms of David—of which, says Mr. Spedding, "it has been usual to speak as a ridiculous failure: a censure in which I cannot concur. . . . I should myself infer from this sample that Bacon had all the natural faculties which a poet wants: a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion. . . . The thought could not well be fitted with imagery, words, and rhythm more apt and imaginative; and there is a tenderness of expression which comes manifestly out of a heart in sensitive sympathy with nature. . . . The heroic couplet could hardly do its work better in the hands of Dryden. The truth is that Bacon was not without the fine phrenzy of the poet; but the world into which it transported him was one which, while it promised visions more glorious than any poet can imagine, promised them upon the express condition that fiction should be utterly prohibited and excluded. Had it taken the

ordinary direction, I have little doubt that it would have carried him to a place among the great poets."

Besides the Sonnets and Psalms already mentioned, Bacon, late in life, wrote a short poem which Mr. Spedding calls "a remarkable performance." It is a kind of paraphrase of a Greek epigram, and begins:—

"The world's a bubble, and the life of man

Less than a span."—82-131.

Compare "a breath, a bubble," and the tone of the poem with *R. III.*, iv. 4, 90, 101-120, and a "life's but a span" (*Oth.* ii. 3, *song*, and *Tim. Ath.* v. 4—3).

There are several poems amongst those of the courtly poets (*temp* Eliz. and James I.) signed "Ignoto," or "Anonymous," or unsigned, of which there are strong philological reasons for believing Bacon to be the author. "The Retired Courtier," printed in the *Promus*, page 528, is one of these anonymous pieces.*

(5) *That Bacon was strongly addicted to the theatre*, and that he took an active part in getting up theatrical performances at Gray's-inn, and at Court; that his brother Anthony (a gentleman, says Dr. Rawley, of as great wit as his brother, but not so learned) shared these tastes; and that her son's love for such things was a cause of anxiety to the Puritan Lady Anne, and the subject of reproof and remonstrance from her. To her distress, Anthony in 1594 actually left his brother's lodgings in Gray's-inn and went to live in Bishopsgate-street, close to the Bull Theatre, where ten or twelve of the "Shakespeare" Plays were produced.

That three devices are extant which are *known* to be of Bacon's composition:—

(a) "*The Conference of Pleasure*," a device written for Essex to present before Elizabeth on the "Queen's Day," Nov. 17th, 1592. Mr. Spedding found this amongst the Northumberland MSS. It formed part of a paper book which contained other works of Bacon's, and was printed in 1867.

(b) The "*Gesta Grayorum*," written Dec., 1594, "to assist in recovering the lost honour of Gray's Inn, which had suffered from the miscarriage of a Christmas revel."

(c) The "*Masque of the Indian Prince*," or "the darling piece of Love and Self-love," written also for Essex to present on the "Queen's Day," Nov. 17th, 1595 (see *Spedding's L. and L.*, i. 119, 343, 386—391).

* See below, No. 28, "*Promus*."

(d) There is also a Play in which Francis Bacon is acknowledged to have had a hand, and which affords strong internal evidence of being written or revised by him, "*The Misfortunes of Arthur*." Beaumont and Fletcher dedicated to Bacon the Masque, which was designed to celebrate the marriage of the Count Palatine with the Princess Elizabeth, Feb. 14th, 1612-3. The dedication of this Masque began with an acknowledgment that Bacon, with the gentlemen of Gray's Inn and the Inner Temple, had "spared no pain nor travail in the setting forth, ordering, and furnishing of this Masque . . . and you, Sir Francis Bacon, especially, as you did them by your countenance and loving affections advance it, so let your good word grace it, which is able to add value to the greatest and least matters." "On Tuesday," says Chamberlain, writing on the 18th of February, 1612-3, "it came to Gray's Inn and the Inner Temple's turn to come with their Masque, *whereof Sir Francis Bacon was the chief contriver*" (*Court and Times of James I. i. 227*, and see *Spedding's L. L. iv. 344*).

(6) That the Earls of Southampton and Pembroke, "Shakespeare's friends" and patrons, are not shown to have had any intimacy with Shakspeare, although the poems of *Venus and Adonis* and *Lucrece* are dedicated in Shakespeare's name (*but not spelt as he usually spelt it*) to Southampton, and the sonnets to William Henry, Earl of Pembroke.

With regard to the poems, it is observable that at the time of their dedication, Bacon was on intimate terms with Southampton, but that when, in later years, Southampton was suspiciously allied with Essex and his treacherous designs against the Queen and the State, the friendship ceased, and *in the next edition of the poems the dedication to Southampton was omitted*.

William Henry, Earl of Pembroke, was the life-long intimate friend of Francis Bacon. Some critics believe that many of the sonnets allude directly to him. To his younger brother George Herbert, Bacon dedicated the "Certaine Psalms" which he wrote in his sickness (see *Ante 4*).

(7) That Ben Jonson, Beaumont, and Fletcher, Sir John Davis, Fulke Greville, the Earls of Surrey and Essex, and many others of the wits and poets of the day were also amongst Bacon's personal friends and acquaintances, and that they acknowledged him to be supreme amongst them. In a curious book, of which the author is uncertain (printed 1645), a description is given of "The Great Assizes holden in Parnassus by Apollo and his Assessours." Apollo sits on the top

of Parnassus, "The Lord Verulam, Chancellor of Parnassus," next below him, then the names of twenty-five writers and poets; then, 26th, and only as a juror, "William Shakespeare," the last but one on the whole list.

(8) That Ben Jonson, who was at one time Bacon's amanuensis and Latin translator, eulogised his great master after his death in the very same words which he had used in praise of his "*Master*" Shakspeare and "what he hath left us," the eulogy in the latter case applying rather to the works than to the man. *That Ben Jonson, in enumerating sixteen of the greatest wits of his day, does not name Shakspeare, but says of Bacon that "it is he who hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome. . . . So that he may be named the mark and acme of our language."* (*Discoveries, Dominus Verulamius and Scriptorum Catalogus*). Of "Shakespeare" he says (*Underwoods* xii.) :—

"Leave thee alone for the *comparison*
Of all that insolent Greece and haughty Rome
Sent forth, or since did from their ashes show."

That Sir Henry Wotton, in his voluminous literary correspondence and extensive allusions to the wits and writers of the period, *does not allude to Shakespeare*. That Bacon himself, when upholding the theatre, and its beneficial influence (when properly used), as a means of improving manners and words, and of conveying instruction in History and Politics, and whilst deploring the degradation of the stage in his own times, does not allude to Shakespeare, or to the Shakespeare Plays, wherein he must have recognised the realisation of his ideal—"Dramatic poesy is history made visible . . . typical history . . . narrative or heroical poesy . . . truly noble, and has a special relation to the dignity of human nature; dramatic poesy, which has the theatre for its world, would be of excellent use if well directed," &c. (See *Translation of De Augmentis* ii. 13, and vi. 4. *Spedding's Works* iv. 316, 496—497).

(9) That in 1623, when Bacon had fallen into extreme poverty, Ben Jonson exerted himself beyond measure to procure the sale of the plays (Shakspeare had died rich in 1616).

(10) That Bacon clearly had a connection of some kind with

Shakespeare, although that connection was not openly acknowledged. The name *Shakespeare* (spelt, not as he spelt it himself, *Shakespere*, but as it is printed on the title-pages of the printed plays) is scribbled many times on the fly-leaf of the paper book before mentioned (No. 5). This book, as we learn from an index on the fly-leaf, formerly contained (besides the device, speeches for devices and tilts, letters, essays, &c., by Bacon, which are still remaining as they were left in the MS.) the Plays of "*Richard II.*," and "*Richard III.*," an unknown piece called "*Asmund and Cornelia*," and a "*fragment*" of the "*Isle of Dogs*." This last was a play, now lost, by Thomas Nashe, who complained that before it was performed the players had foisted in four scenes which were not his (Bacon or his amanuensis adds to the title of this piece a note, "Thos. Nashe, *inferior plaie*," or "plaier").

(11) That in a correspondence with Sir Tobie Matthew, Bacon alluded mysteriously to a class of works which he does not specify, calling them "Works of my Recreation," "other works," and sometimes "*the Alphabet*," a term which is believed to be explained by a note in the *Promus*,* No. 516. "Tragedy and Comedy are made of the same *Alphabet*."

That besides these pass-words and allusions, Bacon and Sir Tobie exchange remarks and *double-ententes*, which seem plainly to refer to the Plays of *Julius Cæsar*, and *Measure for Measure*, and that the correspondence which includes these allusions has the dates erased or altered, with blanks for names, and other mystifications, so as to hinder the subjects alluded to from being clearly identified.

(12) That Sir Tobie adds to one business letter, written from abroad, this remarkable postscript:—"P.S. The most prodigious wit that ever I knew of my nation, of this side of the sea, is of your Lordship's name, *though he be known by another*."

(13) That in writing to Sir John Davies in 1603, to request him to say a good word for him to the new Sovereign, he alluded to himself as "*a concealed poet*."

(14) That, with regard to the internal evidence of the Plays, it has been found that the knowledge which is displayed in them concerns subjects which Bacon particularly studied. That the Law, Horticul-

* The "*Promus* of Formularies and Elegancies," Bacon's private commonplace book.

ture, Natural History, Medicine, and all things connected with the "Doctrine of the Human Body"; the observations on Sound, Light, Heat, and Cold; on Germination, Maturation, Putrefaction; on Dense and Rare; on the History of Winds, on Astronomy, Astrology, Meteorology, and Witchcraft, on the Imagination, and the "Doctrine of the Sensitive Soul," with many other things which are explained or noted in the prose works of Bacon, are to be found repeated, or alluded to, or forming the basis of beautiful metaphors and similes in the Plays. That the Plays may therefore be elucidated by a study of Bacon's scientific works.

EXAMPLES:—*Law*.—(a) In Bacon's few legal works the student may enlighten himself on all "the obscure, intricate, and recondite heads of jurisprudence," which, Lord Campbell says, are correctly referred to in the Plays.

(b) *Horticulture*. Of the thirty-three flowers of Shakespeare, Bacon enumerates thirty in his "Essay of Gardens," or in his scanty notes on Flowers in the *Sylva Sylvarum*. His scientific observations accord closely with those on flowers in the Plays. The colours of flowers, the peculiarities of their smell, the figuring or streaking of their petals, the seasons of their blooming, the mode of "meliorating" them, are the points chiefly considered in both groups of works.

(c) *Medicine, &c.*—Bacon, like Cerimon, "ever studied physic." The best medical men of the day were his friends, and a close comparison of the works has shown that there is scarcely anything pointed out by Dr. Bucknill in his "Medical Knowledge of Shakespeare," which is not seen to have been the subject of Bacon's notes and lucubrations.

(d) *General Science*.—Not only Bacon's theories, but his scientific errors, are in the Plays.

Instances of this kind may be produced by hundreds, of the reflection of Bacon's science in the Plays. Each subject requires a treatise.

(15) That what has been said of the *knowledge* displayed in the Plays holds good as to the *opinions* which are there expressed, even with regard to opinions which were personal to Bacon, and in advance of his time.

(16) That the *subjects* which most engrossed the mind of Bacon, the *opinions* which he most strongly expressed, the *ideas* which he desired especially to inculcate, are those which are found chiefly pervading the Plays, most strongly enforced, and most frequently instilled.

(17) That the *observations of character and of human nature* shown

in the conduct and speeches of the "Shakespeare" personages, agree, even in minute particulars, with Bacon's observations on the "Art of Discerning Character."

(18) That scientific errors based upon peculiar theories of Bacon, and one or two blunders or alterations in the use of words, or in the quotation of passages, which are to be found in the prose works of Bacon, are also in the Plays.

(19) That the studies of Bacon at certain known periods of his life are found to be introduced in the plays assigned by the best authorities to about the same periods.

(20) That, where there are several editions of the same play, Bacon's increased knowledge and new interests will be seen reflected in the latter edition, though they are absent from the earliest edition; so much so that it is possible to form a tolerably accurate judgment as to which plays will, or will not, contain allusions to certain legal or scientific facts, or to certain abstract theories or opinions.

EXAMPLES:—In 1614 Bacon was instructed by the Council "to inquire into a case of fence-breaking and poaching in the forest of Windsor," and, if he thought fit, to proceed against the offenders in the Star Chamber. This appears to have been the only case of the kind which came before him (*Letters and Life* v. 87). In the edition of *The Merry Wives of Windsor*, pub. 1602, there is this passage:—

"*Shal.*—Sir John, you have hurt my keeper, killed my dogs, stolen my deer.

"*Fal.*—But not kissed your keeper's daughter (see '1st Sketch,' published by Mr. Halliwell for Shakespeare Society, 1842)."

But after Bacon had had to try the case of deer-stealing *with the aggravated offence of fence-breaking*, the fact appears in editions later than 1604.

"*Shal.*—Knight, you have beaten my men, killed my deer, and broke open my lodge.

"*Fal.*—But not kissed your keeper's daughter." (Folio 1623).

(21) That the vocabulary of Bacon and Shakespeare is, to a surprising degree, the same. Excluding from the prose works absolute technicalities of law and science (not likely to be used by any author in dramatic or poetical works), and excluding from the poetical works absolute colloquialisms, oaths, &c. (not likely to be used by any author in legal, scientific, or philosophical works), it is found that the average, in the prose works, of words which are also in the Plays is about 98·5 per cent., counting repetitions of the same word; or, about 97

per cent., not counting repetitions. This similarity is the more striking when compared with the disparity between the words used by Bacon and those used by any previous author.

(22) That Bacon's most familiar *expressions and turns of speech* are common in Shakespeare, although not common to the language of the period, and that many Shakespearian expressions are to be found in Bacon's prose.

(23) That often in one sentence or passage in the plays there appears not only a combination of two or three Baconian *ideas*, but frequently a similar linking or combination of *words*. Of this almost numberless examples can be cited.

(24) That *ninety-five points of style*, which have been selected by Mrs. Cowden Clarke in "The Shakespeare Key" as being "specialities" and "characteristics" of Shakespeare's style, *have all been found in the prose works of Bacon.*

(25) That a large collection having been made of *similes, metaphors, and figurative forms of speech* from the prose works and the plays, these figures are found to be, to a surprising extent, *the same.*

(26) That the collection of private notes which Bacon calls his store, or "*Promus* of Formularies and Elegancies,* containing quotations in six languages, a quantity of proverbs—English, French, Italian, Spanish, Latin, and Greek forms of morning and evening salutation, single words, and turns of speech, until that time (CIR. 1584—1594), unknown or little used—appears to have been made by Bacon with a special view of enriching his vocabulary and of helping his "invention" or imagination in writing the plays. That the subjects of these notes have not (with rare exceptions) been found used by any other author previous to the time of Francis Bacon, but that they are found to be alluded to in the Plays about three thousand times. That, although the *Promus* notes have this strong apparent relation to the Plays, Mr. Spedding did not publish this collection of Bacon's private notes—50 pages, *nearly all autograph*—because, as he said plainly, and wrote to the same effect, he could make nothing of them in connection with Bacon's prose works. That although these "*Promus*" notes have been (1893) nearly ten years

* Published by Longmans, 1882.

before the public, no one has succeeded in showing that others before "Shakespeare" used them—excepting in the rare instances already alluded to.

(27) That the superstitions, as well as the religious beliefs and opinions on Church matters, as well as the study of the Bible, which is so clearly traceable in the Plays, are plainly acknowledged by Bacon.

EXAMPLE:—Only one small but curious instance need be offered on this vast subject. Bacon told the king that he feared that the wedding-ring was becoming an object of too much respect, almost of superstition. There is not one mention in the plays of a wedding-ring.

(28) That the authors whom Bacon prefers, and the study of whom he chiefly recommends, are the authors whom the learned have pronounced to have been studied by "Shakespeare."

(29) That many striking omissions may be noted in the works of Bacon and "Shakespeare," not only considering these works as a whole, but taking in detail the wide variety of subjects which they include; and that these omissions are, in a remarkable degree, the same in both groups of works.

EXAMPLES:—It might naturally be expected that a man born and bred in the country would have given some kind of description of, or scene in, a country town or village—a village green with rustic dancing may-pole, &c., or a smithy, a country inn, fair, or market; but there are none of these in the Plays. Neither is there a harvest-home, a haymaking, or Christmas merry-making, nor any of the small pleasures and occupations of country life. There is no brewing, cider-making, nor baking, no fruit or hop-picking, no reaping, gleaning, or threshing, no scene in a farm or country gentleman's house, no description of homely occupations nor of any kind of trade. It might naturally be expected that the father of a family, as was Shakespeare, would have much to say of children; but these are conspicuously absent from the Plays. Bacon married late in life, and was childless.

(30) That in 1623 (*seven years after the death of William Shakspeare*) the "Folio" Edition of the thirty-six Plays was published, without any editor's name on the title-page. That the Folio of 1623 included some Plays *never before heard of* (*Timon of Athens was one of these*). That it included eighteen Plays never before published, and that in most of those which had been previously published there were great alterations, additions, and omissions. That

there were such alterations even in the Play of *Othello*, which had been published only a year before.

That the "Folio" was published two years after Bacon's fall, at a time when his poverty and his failing health caused him to press forward the publication of all his works, however fragmentary, and especially of his crowning work, the *De Augmentis*, which was published simultaneously with the "Folio" of the Plays—keys, as we think, to all the Baconian Works.

(31) That the difficulties which have to be explained away, the improbabilities and improved assertions which have to be credited, in order to maintain the theory that Shakspeare wrote the Plays, are infinitely beyond any which are entailed upon those who maintain that Bacon was the real author.

That any difficulties which may present themselves regarding the theory of Bacon's authorship of the Plays dissolve and fade away under a searching examination of facts, and by a close examination of both groups of works and comparison of these with the whole mass of English literature during the fifteenth, sixteenth, and seventeenth centuries.

There is now evidence that Anthony Bacon, "a gentleman of as high a wit though not of so profound learning" as Francis collaborated until his death in 1601 with his more gifted brother.

THE LIVES OF BACON AND SHAKSPERE COMPARED WITH THE DATES AND SUBJECT-MATTER OF THE PLAYS.

"Look upon this picture and on this."

The following facts concerning the lives of Francis Bacon and William Shakspeare are chiefly taken from the works of their most accurate and devoted biographers—Mr. J. Spedding and Mr. J. O. Halliwell-Phillips.

The chronological arrangement of Dr. Delius—the order followed in the "Leopold" Shakespeare—has been adhered to, until plays are reached which we believe to have been written, and which certainly were only published or spoken of, *after Shakspeare's death*, in 1616.

Three points deserve attention, but they can only be glanced at here.

1. *The place and manner of the first performances of the Plays.* That they were courtly pieces—intended, for the most part, not for the play-houses, but for performance before Elizabeth and James, or by the “servants” and at the houses of *Bacon’s personal friends*, such as the Earls of Leicester, Essex, and Sussex, for whom Bacon wrote devices and speeches, and especially at Wilton, the seat of William Herbert, Earl of Pembroke, Bacon’s life-long friend. Many of the Plays first saw the light in the Middle Temple and in the new hall of Gray’s Inn—*Bacon’s Inn*, of which he was for many years the star, the centre of all that was witty and gay.

When Shakspeare absented himself from London, even when he died, these events in no way seem to have affected the performance of the Plays. More continued to be published, unheard-of plays appeared.

But on the fall of Bacon, the performance of the Plays seems to have waned, and shortly after his death they may be said to have gone completely “out of fashion” for more than a century.

In attempting to arrange the Plays chronologically, it has of course been necessary for believers in Shakspeare to assume that they were *all* written before 1616; but there is no evidence to support this assumption. Nine Plays, at least, published in the folio of 1623, had never before been heard of. Besides the nine new Plays, the *Tempest* was first printed in 1623. A play of the same name is said to have been once played before James I., but there are reasons for believing that the entry in the Record of Court Revels upon which the statement is based is a forgery, like similar entries concerning the *Winter’s Tale*, the *Merchant of Venice*, and other Shakespeare Plays.* It is thought that the “*Tempest*,” to which Ben Jonson alludes † as a comic piece or “drollery,” may have been a rough sketch of the the present comedy, which seems to be full of Bacon’s latest studies and his sad experience in the shipwreck of his fortune. *Othello*, first published 1622, appeared in a 2nd edition, *altered*, in 1623. ‡

* Mr. W. J. Rolfe, in his edition of the *Winter’s Tale* (p. 11) says that the entry has been “proved” a forgery.

† Bartholomew Fair, 1614. ‡ See Appendix A.

2. *The spelling of the name of the supposed author.* Amongst the thirty forms in which the seemingly illiterate family of William Shakspeare spelt their name, by far the most frequent in *Shaxpeare*, which occurs *sixty-nine times*. Besides this, we meet with the following:—Shacksper, Shackesper, Shagspere, Shakspeyr, Shakysper, and others. *Thomas Greene, a kinsman and family solicitor*, in a deed which he drew up, spelt the name as doubtless it sounded—*Shaks-purre*; and, in short, “there can be little doubt that the poet was called Shaxpere or Shaxper in the provinces.”

The form which William himself seems to have wished to adopt is “Shakspere.” This may be considered a fact, since the hair-splitting school of Shakespearian critics contend for this form, and the authorities at the British Museum Library sanction in their catalogues this apparent anomaly—that, while the student finds the supposed author’s name under the heading “Shakspeare, William,” the works enumerated under that heading are entitled the works of William “Shakespeare,” or “Shakspear.”

In 17 of the early title-pages of the Plays the name is studiously spelt “Shake-speare,” *with a hyphen between the syllables*.^{*} From this fact it would appear that, so early as 1599, the jest was made which is conveyed in the woodcut on the title-page of the complete Folio of 1623. There, Folly, peeping from behind the mask of Momus, shakes his spear at Ignorance, and the allusion is emphasised in the dictionary verses of this Folio—verses written, it has been thought, by Ben Jonson.[†] There is nothing at present known which discredits the belief that the author of the plays selected the name “Shake-speare” for his *nom-de-plume*, because, while it sufficiently resembled the name of the actor and manager to screen the author, yet it was the one way in which neither William Shakspeare nor his family were ever found to spell their patronymic.

Contemporary eulogiums of “Shakespeare” have frequently been assumed to be proofs of the fame and authorship of William

^{*} It is thus printed at the end of a little mystic poem contributed to Chester’s “Love Martyr,” 1601. In some editions of the Plays, the name Shakespeare (*without the Christian name*) is printed so large as to reach from side to side on the page—a circumstance, perhaps, unique.

[†] See note A.

Shakspere. But although in later days the man and the works become confused, and the spelling inclined (for the time) more and more towards the spelling of the famous name on the title-page—"Shakespeare"—yet the literary men of Bacon's time (all, more or less, a clique) show a wonderful unanimity in praising the works, not of Shakspere, Shackspere, or Shagspere, but of "*Shakespeare*."

3. *The absence of any author's name on the early title-pages, and of an editor to the Folio of 1623.*

It seems to be hardly understood by the reading public, that no fewer than seven "*Shakespeare*" plays were brought out before 1598 without any author's name on their title-pages—that six editions of *Venus and Adonis* and four of *Lucrece* were also thus published. Seventy editions of the poems and of certain of the plays were published before 1616; of these 70 editions, 31 *had no author's name on the title-page*.

Further, three plays—*Romeo and Juliet*, *Titus Andronicus*, and *Henry V.*—were published anonymously. Each went through two or three editions before 1616, but neither had the name of "*Shakespeare*" on its title-page until after the actor's death, and yet, between the dates of the editions of these plays, others were published under the name of "*Shakespeare*." It will tax ingenuity to invent any satisfactory explanation of such facts as these, *supposing William Shakspere to have been the author*.*

There are good and sufficient reasons why neither Bacon nor his friends should wish that during his life, or immediately after his death, he should be recognised as the author. The stage had been at the very lowest ebb. Players, play-writers, and poetasters were ranked amongst the most disreputable characters, "*vagabonds, sowers of sedition, and disordered persons*." Henry VIII. and Elizabeth had uttered proclamations against stage-plays, as tending to immorality, disorder in the State, and depravity in religion. It would have been ruin to Bacon's position as a gentleman, to his prospects as a statesman, to his reputation as a grave and learned philosopher, had it been known, or at least *acknowledged*, that he

* The reader can satisfy himself as to these and other curious points about the publication of the plays by merely referring to Mr. Halliwell-Phillips' "*Life-time*" editions. *Outlines*, pp. 321-9.

allied himself to the class against whom Coke was legislating; that he was applying his studies and his genius to the stage, which was regarded by his mother and by his powerful Puritan friends and relatives with the utmost abhorrence.* Besides such personal motives for remaining "a concealed poet," there was a stronger motive still. In those days, when neither daily papers nor "periodicals" existed, the stage was the readiest means of publishing opinions on any subject. Bacon was intending to utter many advanced opinions and proposals for reform in law, statecraft, manners, natural philosophy, religion, and what not? The days were dangerous. Men were liable to be imprisoned, tortured, slain even, for their opinions and beliefs. Bacon, then, adopted the method of the ancients (*which he himself expounds and commends*), and, clothing himself in a "humble weed"—the weed of a poor player—he poured out to ears, which, hearing, heard not, the thoughts and the aspirations of his myriad-mind. His aim, declared in the Sonnets (but there also in an allegory, and as if behind a mask) was to wed beauty to truth, art to nature, poetry to philosophy. How could he better achieve this than by means of the immortal plays which we claim for him?

1561.

Francis Bacon, born at York House, Strand, January 22 (youngest of eight children, six of whom were by a former marriage), son of Sir Nicholas Bacon, Lord Treasurer, and of Lady Anne Bacon (daughter of Sir Anthony Cooke, tutor to Edward VI.), a lady of superior talents, learning, and attainments; "in creed a Calvinist, in morals a Puritan." She was well read in the classics, corresponded with Archbishop Jewel in Greek, and translated into English, from the Italian, some deep theological works. She also made so correct a translation of Bacon's *Apologia* that neither he nor Archbishop Parker could suggest a single alteration. A shrewd, witty, masterful woman, she ruled her sons with a tight hand, and treated them as little boys when they were men of forty.

1564.

William Shakspeare, born at Stratford-on-Avon, son of John Shakspeare, woolstapler. His mother, Mary Arden, of a peasant family.

1 2 *

* See note T.

1572-3.

Francis Bacon, being in boyhood sprightly and intelligent beyond his years, begins very early to exhibit a quick observation, love of nature, and curiosity about physical facts. Introduced in childhood into the highest and most intellectual society, his readiness and wit attract attention. *Queen Elizabeth notices him, and calls him her young Lord-keeper.* He outstrips his tutor at home, and is sent at the age of twelve to join his brother Anthony (two years his senior) at Trinity College, Cambridge, where he is put under the charge of Whitgift, then master of the college.

William Shakspeare is supposed to have been at school, but no record or evidence of this being the fact has been discovered.

1575.

It is said that, whilst at college, Francis Bacon "ran through the whole circle of the liberal arts."

1576.

Anthony and Francis Bacon are enrolled as ancients, or students of law, at Gray's Inn, a privilege to which they were entitled as the sons of a Judge. "A hopeful, sensitive, bashful, amiable boy—Francis put forth into the world with happy auspices in his sixteenth year."

1577.

In compliance with a custom amongst the nobility of that time, Francis is sent in the suite of Sir Amyas Paulet, the British Ambassador to the Court of France. Here he learns French, Italian, and Spanish. Travels in the wake of the Court through the provinces which are the scene of *1 Hen. VI.*, meanwhile studying foreign policy. The impression which his conversation, at this time, made upon those who heard it, may be judged from the significant inscription on a portrait taken in his eighteenth year by Hilliard, the miniature painter: *Si tabula daretur digna. animum mallet*—if one could but paint his mind!

William Shakspeare is supposed, on no evidence, to have been removed from school. He joins his father, who is not thriving, in business as woolstapler. "One tradition says that he was bound apprentice to a butcher."

1579.

Francis Bacon resides in France, making excursions into different parts of the country, finally settling down at Poitiers, where he studies hard, and busies himself in collecting information on the characters and resources of the princes of Europe.

By the sudden death of his father, Sir Nicholas Bacon, Francis is driven, as he says, "against the bent of his genius," to the law, as his only resource—meanwhile, he resides at Gorhambury St. Albans, the scene of *2 Henry VI.** Anthony goes abroad.

Nothing is known of William Shakspeare at this time. The learning displayed in the Plays has led to a tradition that he was a schoolmaster in the country, while certain supposed references to him by the dramatist Nash, together with the legal allusions in his writings, have led many persons to believe that he was for a time in an attorney's office. But there is not the slightest proof of either supposition.

1581.

Francis Bacon begins to keep terms at Gray's Inn.†

1582.

He is called to the bar at the age of twenty-one. Little is now heard of him, except that he remained studying at Gray's Inn, or at Gorhambury, where he occasionally visited his mother. "What particular studies engaged him we are not told;" but he was not absorbed in his law books. Baconians attribute to this period sketches of several of the Plays.

William Shakspeare marries at the age of 18. Uncertain traditions of his having been in the habit of drinking in pothouses and clubs; of his hunting coney for amusement, and poaching in the neighbouring parks, until driven away from Stratford by the interference of Sir Thomas Lucy.

1583.

We learn from letters that Francis Bacon becomes continually more anxious for the return of his "loving and beloved brother" Anthony, who is still living abroad, travelling, and furnishing himself with information concerning foreign affairs.

* See "Did Bacon write 'Shakespeare' ?—Thirty-two Reasons," &c.

† His chambers, 1, Gray's Inn Square, remain in nearly the same state as that which they were in when he occupied them.

Francis continues to labour doggedly at his profession, and, whilst recreating himself by literary and philosophical pursuits, he manages, within a comparatively brief period, to make himself master of the laws of jurisprudence, and of the common law of England.

1584.

In this year Bacon is sufficiently intimate with, and esteemed by, the Queen, to write her a remarkable letter of advice, which she received graciously. His studies and occupations continue to be totally unremunerative, and he falls into debt.

1586.

Is made a Bencher, being at the time "as it were *in umbra*, and not in public or frequent action." His studious seclusion is invidiously commented upon.

The first sketch of *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Love's Labour's Lost*, are attributed by Malone to this date.

"By 1586 John Shakspeare's money troubles had increast. On June 19, the return made to a writ to distrain goods on his land was, that he had nothing which could be distrained. On March 29, 1587, John Shakspeare produced a writ of Habeas Corpus in the Stratford Court of Record, which shows that he had been in custody or prison, probably for debt."

1587.

Francis Bacon helps in the getting up of the Gray's Inn revels, and in the presentation on the stage of the anonymous play, "The Tragedy of Arthur." We find that, about this time, he also assists in some masques to be performed before Queen Elizabeth.

Burbage's Company, "The Queen's Players," reach Stratford for the first time. Shakspeare is supposed to have followed them to London. Is said to have made his living by holding horses at the door of the Globe Theatre.

1588.

Francis Bacon is made Member of Parliament for Liverpool. He is still a briefless barrister, with much time at his disposal. Writes an "Advertisement Touching the Controversies of the Church." Is believed to have made the acquaintance of the Earl of Essex. The

Queen grants him the reversion of a clerkship in the Star-chamber (*which, however, did not fall vacant for twenty years*). Bacon says, "It was but as another man's ground buttailing upon his house, which might mend his prospect, but did not fill his barn."

To this year Dr. Delius attributes *Venus and Adonis*, and Mr. Furnival, *Love's Labour's Lost*.

William Shakspeare is employed about the theatre in some minor capacity.

1586-91.

With the exception of the tract on the "Controversies of the Church," and a letter to Sir Francis Walsingham on "The Government and the Papists," in 1589-90, no acknowledged composition of Bacon's has been found until the latter end of 1591. Occasional allusions in his brother's correspondence show that he continued at Gray's Inn, but tell us little or nothing of his occupations.

1591.

Bacon divides his vacation between his mother's house at Gorham-bury, and Twickenham, where the Queen visits him, and where, on such an occasion, he records that he presents Her Majesty with a sonnet—for she loves to be wooed and to have sonnets writ in her honour.

The Sonnets are supposed to be written about this time (some earlier). Compare Sonn. lv. lvii., lviii.

To 1591 are attributed 1 *Hen. VI.*,* of which the scene is laid in the same provinces of France which formed Bacon's sole experience of that country. Also "*The Two Gentlemen of Verona*," which reflects Anthony's sojourn in Italy. Henceforward the "Shakespeare" *Comedies* continue to exhibit the combined influence of Anthony's letters from abroad with Francis's studies in Gray's Inn.

1592.

Francis Bacon is now intimately acquainted with the Earl of Essex, whom he esteems "to be a man expressly made by his varied talents, and influence with the Queen, to realise the hopes of a new world, and, as he says, 'to be the fittest instrument to do good to the State.'"

* Acted as a new drama by Lord Strange's servants on March 3, 1592. 3 *Hen VI.* alluded to by Green in 1592.

When, in the beginning of 1592, Anthony returns to England, he resides with Francis in chambers, and the brothers are found fulfilling the duties of secretaries to Essex. The position, though laborious, is not remunerative, since their salaries remain unpaid. Francis Bacon had lived frugally and temperately, and only as his position required; but he had become greatly embarrassed for want of money, until forced to get help from the Jews and Lombards. We find him borrowing sums so small as £1 at a time. Later on he is actually cast into a sponging house by a "hard" Jew or Lombard, on account of a bond which was not to fall due for two months. Anthony, on his return from abroad, finding his brother thus distressed, mortgages his property to pay his debts, and taxes his own credit, and his friends, in order to relieve Francis. Mr. Spedding comments pleasantly upon the happy relation between the brothers, and the evidence which exists that all that Francis did was done with the approval of Anthony. It is believed that the *Merchant of Venice* derives its origin from these episodes. In Shylock, Francis Bacon immortalised the hard Jew; in Antonio, his generous and unselfish brother Anthony.

The Summer and Autumn of this year was chiefly spent by the Bacons at Twickenham.

Dr. Delius attributes *Romeo and Juliet* to this date.

Mr. Furnivall says: "*It is clear from Robert Greene's posthumous 'Groatsworth of Wit,' in 1592, that Shakspeare was then known, and well known, as both actor and author, though we have no direct evidence of his being a member of Burbage's, or the Lord Chamberlain's Company till Christmas, 1593*" (Forewords to "Leopold Shakspeare," page xvi.). The evidence of Shakspeare's notoriety alluded to in this passage, and detailed in a footnote, is curious, consisting as it does of Greene's *distinct statement* that Shakspeare was nothing but an odd-job man, or "utility" player, attached to the theatre; a conceited, bombastic, and inferior actor:—"Base-minded men all three of you (Marlowe, Nash, Peele), if by my miserie ye be not warned; for unto none of you (like me) sought those burrs to cleave; those puppets (I meane) that speak from our mouths, those antics garnisht in our colours. Is it not strange that I, to whom they all have been beholding, shall (were ye in that case that I am now) be both at once of them forsaken? Yes, trust them not, for there is an upstart crow beautified with our

feathers, that with his tyger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute *Johannes factotum*, is in his owne conceit the only Shakescene in a countrie." "We must not suppose," adds Mr. Furnivall, "that Greene's bitter words fairly represent Shakspeare's character." Perhaps not, but they certainly represent *Greene's opinion of Shakspeare's character*.

1592-3.

About this time Bacon composes, for some festive occasion, a device entitled "A Conference of Pleasure." Upon a much bescribbled outside leaf, which once served as table of contents to the manuscript which contains this device, there is written a list of works by Bacon, and in the list are two which have been attributed to "Shakespeare." The list includes the following Essays, Plays, Speeches, and Letters:—*A short Essay of Magnanimitie. An Advertisement Touching Private Censure. A Letter to a French Gentleman. Five Speeches Written for the Earl of Essex on the Queen's Day, 1595. A Speech for the Earl of Sussex at the Tilt, A.D. 96. Orations at Graie's Inn Revels, by Mr. Francis Bacon. Essays by the same. Richard the Second. Richard the Third. Osmund and Cornelia. Isle of Dogs (fragment),* by Thos. Nashe† and Inferior Plaiers.* One of the Speeches in the "Conference" compares, in some respects closely, with Cranmer's speech on the Queen at the close of *Henry VIII.*, and with certain of the sonnets.

"*Venus and Adonis*" is published, with a dedication signed "Shake-speare," to Francis Bacon's young friend the Earl of Southampton.‡ The poem is spoken of in Baconian language, as "the first heir of mine invention;" although, according to Malone and Drake, ten plays were composed between the years 1589—1593.

Bacon publishes a powerful paper in answer to a libellous attack

* This "fragment" of the *Isle of Dogs* seems to be the very play of which Nash complained that the players foisted in four scenes without his permission. Perhaps Bacon added these four anonymous scenes?

† The Nash alluded to by Green. See passage above.

‡ Note that Bacon afterwards quarrelled with Southampton on the score of his disloyalty. When the poem was subsequently republished, the dedication to Southampton was omitted.

upon the Queen and her Government. He opposes attempts of the Government to raise a heavy subsidy without consulting the people through Parliament. His efforts are successful, but he incurs the Queen's displeasure, and is denied access to the Court for three years. The Queen, however, continues to employ him on legal business.

In the autumn of this year the plague breaks out in London. Bacon suspends his lectures in Gray's Inn, and removes to Twickenham Park, in company with some congenial friends. "They fled from pestilence, not like the Florentines in Boccaccio, to play and revel, but to pursue philosophy, and to discuss the laws of thought."

The third part of *Henry VI.* is ascribed to this date.

In the Christmas of 1593, as we learn from the accounts of the treasurer of the chamber, Shakspeare appeared twice with Burbage, as a member of the Lord Chamberlain's company, before Queen Elizabeth. This is the first mention we possess of Shakspeare by name after his arrival in London.

1594.

A sheet or "folio" in Bacon's private note-book, the "*Promus* of Formularies and Elegancies," bears the date December 5th, 1594. This sheet contains a number of entries, chiefly turns of speech, which reappear in increasing numbers and varieties of use in the successive editions of *Romeo and Juliet* (1597—1599). The phraseological turns, and the figures and quotations with which they are associated in the *Promus* entries and in the play, are not to be found in the old stories from which the play is derived.

At the close of this year, December 29, Francis Bacon is called in to assist in "recovering the lost honour of Gray's Inn," which suffered the night before by the miscarriage of a Christmas revel.

About this time the Calvinistic strictness of Lady Anne Bacon's principles receive a severe shock from the repeated and open proofs which Francis gives of his taste for stage performances. Anthony about this time leaves his brother, and goes to live in Bishopsgate-street, near the "Bull" Inn, where ten or twelve of the "Shakspeare" Plays were acted. Lady Anne writes that she "trusts they will not mum, nor mask, nor sinfully revel at Gray's Inn. Who were sometime counted first, God grant they wane not daily, and deserve to

be named last." But the youth of Gray's Inn were already deep in consultation over their proposed festivities.

The Christmas revels in which the students at Gray's Inn had formerly prided themselves had been intermitted for three or four years, and they were resolved to redeem the time by producing this season something out of the common way. A device, or elaborate burlesque, which turned Gray's Inn into a mimic court, was arranged, a Prince of Purpoole and a Master of the Revels chosen, and the sports were to last for 12 days.

The Prince, with all his state, proceeded to the Great Hall of Gray's Inn, on December 20, and the entertainment was so gorgeous, so skilfully managed, and so hit the tastes of the times, that the players were encouraged to enlarge their plan and to raise their style. They resolved, therefore (besides all this court pomp and their daily sport amongst themselves) to have certain "grand nights," in which something special should be performed for the entertainment of strangers. But the excitement produced on the first grand night, and the throng of people, which was beyond everything which had been expected, crowded the hall so that the actors were driven from the stage. The performers had to retire, and when the tumult partly subsided, they were obliged (in default of those "very good inventions and conceits" which had been intended) to content themselves with ordinary dancing and revelling, and when that was over with *A Comedy of Errors* (like to Plautus his *Menechmus*), which was played by the players. This was on Dec. 28.

The next night was taken up with a legal inquiry into the causes of those disorders, and after this (which was a broad parody upon the administration of justice by the Crown in Council), they held "a great consultation for the recovery of their lost honour," which ended in a resolution that the Prince's Council should be reformed, and some graver conceits should have their places." It is most probable that one of these "graver conceits" was by Bacon himself. It is certain that an entertainment of a very superior kind was produced a few days after, in which he took a principal part. This entertainment, "one of the most elegant that was ever presented to an audience of statesmen and courtiers," was performed on Friday, January 3, 1595. It was called the "Order of the Helmet."*

* Spedding's *Life and Letters*, i. 325—345.

Lucrece is published, dedicated, like the former poem, to Lord Southampton, who is believed to have given a large sum of money toward the erection of the "Globe" Theatre, which is in this year opened by Shakspeare on Bankside. This gift is held by Shakespearians to be evidence of Southampton's friendship for Shakspeare. Baconians see in it evidence of the young earl's desire to assist in the production of the dramatic works of his friend and associate, Francis Bacon.

There is no evidence that Southampton ever had any "friendship" for, or "fellowship" or communication of any sort with Shakspeare, unless the signature of his name, wrongly spelled, to the (very Baconian) dedication, is considered evidence.

The stormy passages of this year between the Queen and Essex clear away suddenly, and at the end of November we find Bacon writing a device which Essex presents on the "Queen's Day," and which may be regarded "as the conclusion of a long controversy, the reinstatement of Essex in the Queen's favour, and the expression of Bacon's unshaken devotion to her service." This piece, "*The Device of an Indian Prince*," bears points of resemblance to the "*Midsummer Night's Dream*," which appears a few months later, after Bacon's sojourn at Twickenham.

Francis Bacon continues to be besieged by Jews and duns, and describes himself as "poor and sick, working for bread."

About this period he makes the following entry in his private collection of notes (*Promus* No. 1165), "Law at Twickenham for ye merry tales." The merry tales for which Bacon was thus preparing are believed to be some of those plays (especially the *Taming of the Shrew*, the *Midsummer Night's Dream*, *King John*, *The Merchant of Venice*, 2 parts *Hen. IV.*, and *All's Well that Ends Well*) soon to appear, and full of abstruse and difficult points of law, which so much exercised the mind of Lord Campbell.

1595.

Bacon's life is now retired and private. He writes to his uncle Lord Burghley: "It is true, my life hath been so private as I have no means to do your lordship service." His time and attention are now mainly devoted to philosophical and literary work.

To this year are attributed *The Merchant of Venice*, in which

Shylock immortalises the hard Jew who persecuted Bacon, and Antoni, the generous brother Anthony, who sacrificed himself and taxed his credit in order to relieve Francis.* Also *A Midsummer Night's Dream*, the first piece in which Bacon, whilst creating his fairies, brings his studies of the winds to his help.

1596.

"It is easier," says Mr. Spedding, "to understand why Bacon was resolved not to devote his life to the ordinary practice of a lawyer, than what plan he had to clear himself of the difficulties which were now accumulating upon him, and to obtain means of living and working. What course he betook himself to at the crisis at which we have now arrived, I cannot possibly say. I do not find any letter of his which can possibly be assigned to the winter of 1596, nor have I met among his brother's papers with anything which indicates what he was about."

King John and *Richard II.* appear.

From a paper which formerly belonged to Edward Alleyn the player, Malone says, that Shakspeare appears to have lived in 1596 in Southwark, near the Bear Garden. On August 11, 1596, we learn from the Stratford Register, that Shakspeare's only son died. He was a boy of nine years old, and was buried at Stratford.

1596-7.

In the intervals of business in London, Bacon writes the "*Colours of Good and Evil*," and the "*Meditationæ Sacræ*," for which preparations are found amongst the *Promus* notes.

Bacon makes a speech in Parliament against enclosures, and continues his scientific studies.

1 *Henry IV.* is attributed to this year.

1597.

The "Speech for the Earl of Essex at Tilt," referred to above, also bears the date of this year.

In letters to Sir Tobie Matthew,† with dates and other particulars

* Note, Antonio in *Twelfth Night* is of the same generous character.

† Sir Tobie Matthew, son of the Bishop of Durham (afterwards Archbishop of York), an early friend of Bacon's, and one whom he calls his inquisition, since he was in the habit of sending his works for Matthew's perusal and

mysteriously obliterated or garbled, Bacon, whilst alluding by name to certain of his own works which Sir Tobie had been reading and criticising, speaks, *without naming them*, of "other works," "works of his recreation." Elsewhere he mentions mysterious works of his own, which in this correspondence are referred to as the "*Alphabet*," a password, so it is believed, for his *Tragedies and Comedies*, since in his private notes, or *Promus*, there is this entry (before 1594),—

"*Iisdem e literis efficitur tragædia et comedia*,"

"Tragedies and Comedies are made of one *Alphabet*." (*Promus* 516.)

In a letter of this year Bacon writes (October 15) to the Earl of Shrewsbury, from Gray's Inn, to borrow a horse and armour for some public show. He tells Mountjoy in a letter, that "it is now his manner and rule to keep state in contemplative matters."

Money troubles continue, in which Francis is still generously and lovingly helped by his brother Anthony.

1597-8.

The first edition of Bacon's *Essays* is published January 30th, with a dedication "to Mr. Anthony Bacon, his deare brother, you that are next myself."

1 *Henry IV.* appears.

All's Well that Ends Well.

Romeo and Juliet, first edition published.

Shakspere is now shareholder and manager of the Globe and Blackfriars theatres. He lives near the Bear Garden, Southwark, and is rich enough to buy, about this time, New Place, Stratford-on-Avon. He also has property in the parish of St. Helens, Bishopsgate.

1598.

The Queen, who has again quarrelled with Essex, is greatly offended by the play of *Richard II.*, which is considered to allude to troubles in Ireland with which Essex is concerned. A pamphlet by Dr. Hayward, which, taking as its basis the story of the play, draws

criticism. A collection of his letters (London, 1660) is extant. These letters are without dates. Tobie Matthew appears to have purposely obliterated or disguised names and particulars. If the "headings were inserted by himself, he had either forgotten the dates or intended to confuse and conceal them" (Sped. iv. p. 132.)

seditionous morals from the play, is a cause of still greater wrath to Her Majesty. Bacon in his *Apophthegms*, or witty sayings, and again in his *Apologia* concerning Essex, relates this episode. But he apparently *intentionally* confuses his story, so as to leave it doubtful whether he is speaking of the play or of the pamphlet. He remembers, he says in his *Apologia*, an answer of his "in a matter which had some affinity with my Lord of Essex's cause, *which though it grew from me, went after about in others' names*. For Her Majesty being mightily incensed with that book which was dedicated to my lord (being a story of the first year of King Henry the Fourth), thinking it a seditious prelude to put into the people's heads boldness and faction, said she had a good opinion there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason; whereto I answered: for treason, surely found I none, but for felony very many. And when Her Majesty hastily asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus and translated them into English, and put them into his text." (*This*, we see, is concerning the *play*, of which Shakspeare was the supposed author, though perhaps the Queen did not think so, or why should she have questioned Bacon? But the story continues): "Another time when the Queen would not be persuaded that it was his writing whose name was to it, but that it had some more mischievous author, and said with great indignation that she would have him racked to produce his author, I replied, Nay, madame, he is a doctor" (therefore Bacon has now turned the argument on to Dr. Haywood's pamphlet); "never rack his person, but rack his style; let him have pens, ink, and paper, and help of books, and be enjoined to continue the story where it leaves off, and I will undertake by collecting the stiles to judge whether he were the author or no."

Lord Campbell speaking of this period says: "Bacon was now in high favour at Court, as well as still popular in the House by his eloquence, and in the country by his writings; but he was desperately poor, for authorship, as yet, brought no profit, and his practice at the bar was very inconsiderable."

1598.

2 *Henry IV.* and the *Passionate Pilgrim* are attributed to this time.

We hear of Shakspeare lending money and acting. It is certain that he played in Ben Jonson's first comedy, "Every Man in his Humour," taking probably the part of Knowell.

1598-99.

Bacon writing about this time says : "It happened a little before that time, that Her Majesty had a purpose to dine at Twickenham Park, at which time *I had—though I profess not to be a poet—prepared a sennet*, directly tending and alluding to draw on Her Majesty's reconciliation to my lord (of Essex), which I remember I also showed to a great person."

1598.

Before the autumn of 1598 Bacon writes to the First Lord Burghley, offering to furnish a masque as "a demonstration of affection" on some occasion not known, at Gray's Inn.

Bacon continues to prosecute studies of a secret kind.

1599.

Much Ado About Nothing and *Henry V.* are attributed to this year by Dr. Delius. Malone adds *The Merry Wives of Windsor*, *The Passionate Pilgrim*, with Sonnet XII., comparing closely with Bacon's prose notes on "Youth and Age."

Shakspeare obtains for his father, as well as for himself, the grant of a coat-of arms from the Herald's College. It appears that the grant was fraudently obtained by mis-statements, and a complaint was made about it to the Herald's College. William Shakspeare purchases, May, 1599, one hundred and seven acres in the Parish of Old Stratford, and later in the year, a second and smaller property.

1600.

The probable supposition, gathered from all the anecdotes and hints which are preserved, is that Lady Anne (Bacon's mother) lost the command of her faculties and

"Fell into a sadness ; then into a fast,
Thence to a watch ; thence into a weakness ;
Thence to a lightness ; and by this declension
Into the madness wherein,"

like Hamlet, she raved, and which her children wailed for.

From this time the symptoms of madness are studied by the author of *Hamlet* and *Lear*.

The Merry Wives of Windsor appears, and the enigmatic and mysterious poem, *The Phoenix and the Turtle*.

1601.

Again we read of Bacon studying in his "poor cell" at Gray's Inn (like Prospero in his "full poor cell," *Temp.* i. 2), or he removes for change of air and quiet, yet still for study, to Twickenham.

The trial and execution of Essex must have been a cause of great misery to Francis Bacon. To Anthony, who had for some time been in very bad health, the shock was such as to hasten his death. This terrible blow, the loss of "Anthonie his comferte," "his beloved and loving brother," added to his mother's lamentable condition, and the other trying circumstances of Bacon's life at this time, rendered it indeed "a dark period," such as Shakesperian commentators have discerned in the plays which date from this period, and which they have industriously attempted to harmonise with facts in the life of the now rich and flourishing manager of the Globe Theatre.

The correspondence of this year exhibits Bacon as connected with the family of Sir Thomas Lucy, eldest son of "Justice Shallow." One of Bacon's kinsmen on his mother's side married a daughter of Sir Thomas Lucy. "Justice Shallow" may well have been studied from the life, since Westwood Park, the home of the Pakingtons, into whose circle Francis Bacon married, is within a short distance of the home of the Lucys. The Lucys and the Pakingtons cannot fail, as country neighbours, to have been well acquainted with each other, even before this marriage, which brought them into a kind of kinsmanship through Bacon.

By the death of Anthony Bacon, Francis inherits Gorhambury, but Anthony died so deeply in debt that no benefit accrued to his brother, whose pressing difficulties oblige him to mortgage Twickenham Park.

To this year Dr. Delius ascribes *Twelfth Night** and *As You Like It*.

* This play was not printed until the issue of the folio in 1623, neither was it previously acted *in public*. Mr. W. Thomson, in his "Renaissance Drama" (Melbourne), believes it to be earlier than 1601.

1601.

On September 8th, W. Shakspeare's father, John Shakspeare, was buried at Stratford. Shakspeare's "dark period" is supposed to have begun.

1602.

Still we read of Bacon's pecuniary embarrassments. A paper on the services in Ireland is all that remains of *his acknowledged work* to record any writing this year.

It is supposed to be about this time that Bacon's "kind inquisitor," Sir Tobie Matthew, in one of his enigmatical letters with cancelled date, says in the postscript, writing to Bacon to acknowledge the receipt of some work not specified: "I will not return you weight for weight, but *Measure for Measure*."

Hamlet is attributed by Dr. Delius to this year.

William Shakspeare's "dark period" continues. On May 1st, 1602, he buys 107 acres of land in Old Stratford. On September 28th a cottage and its appurtenances are surrendered to him by W. Gatley; and by a fine levied in Michaelmas term we learn that Shakspeare bought of Hercules Underhill, for £60, a messuage with two barns, two orchards, and two gardens in Stratford.

1603.

Queen Elizabeth dies and James I. is crowned King, thus for the first time uniting the Kingdoms of England and Scotland. Bacon writes to Sir John Davis the poet, then gone to the King at his first entrance, March 28th, 1603, begging him to give him his good word at Court, for all advance was in those days through Court favour. Bacon ends his letter thus: "So desiring you to be good to *concealed poets*, I continue, yours," &c.

The years 1601-1603 were comparatively idle ones in Bacon's life. No events of importance in the State claimed his attention. In the House we find him supporting the patriotic side on every question. He makes a speech on a bill which he proffered, "Against Abuses in Weights and Measures"; another, in favour "Of Repealing Superfluous Laws"; a third, against the granting of "Monopolies," which had been abused, and a heavy grievance to the people. In this year Bacon receives the barren honour of knighthood. He writes "*A brief discourse touching the happy union of the kingdoms of England and*

Scotland," and continues his scientific studies. He also writes "*Certain Considerations touching the better pacification of the Church of England*. The first book of the *Advancement of Learning* was probably written during this year.

1603.

Dr. Delius attributes *Julius Cæsar* to this year (see Ante 1601). *Measure for Measure* is played, apparently for the first and only time (previous to its publication in 1623), at Wilton, the seat of the Earl of Pembroke (William Herbert, see forward). The occasion of the performance, was the presence at Wilton of the King and his Court during the trial of Sir Walter Raleigh and his colleagues at Winchester on a charge of high treason. Shakspeare's company was sent for to entertain the guests with this play, in which is repeated all that Bacon had to say in his speech about obsolete laws, and in his Essay "Of Judicature," against the "law's delay," and the enforcement of old and "sleeping" laws. The whole gist of the plot lies in this.

The play also contains incidents and passages which remind us of Bacon's efforts to improve the morality of great towns, and of his proposed legislation against the abuses in Weights and Measures. The speech put into Isabella's mouth in *Measure for Measure* is believed to have been interpolated at the time of the performance to incline the King's heart to mercy on Raleigh's behalf.

In May, 1603, a warrant is issued, licensing the theatrical company to which Shakspeare belonged. We read of him as being now in a most flourishing condition, and still manager of the Globe Theatre, in which he is also a large shareholder.

1604.

Bacon is appointed a member of the "Learned Counsel," and repeatedly chosen as spokesman for Committees of the House of Commons in conference with the House of Lords.

Dr. Delius attributes *Othello* to this year, in which also *King Lear* is supposed to have been written. Both of these plays have a hit at the patents and monopolies which Bacon was concerned in revoking.

In the tragedy of *King Lear*, the account of the King's death tallies curiously, in many points, with accounts privately circulated by one of the Court physicians of the death of Queen Elizabeth.

“In this year, when Shakspeare was perhaps writing his *KING LEAR*, his care for practical affairs appears by his bringing an action in the Court of Stratford against one Rogers, for £1 15s. 10d., being the price of malt sold and delivered to him at different times” (Dowden’s *Shakspeare*, p. 26).

Shakspeare, with the other nine actors to whom the King’s special licence was granted in 1603, marched in the procession which graced the formal entry of James I. into the metropolis on March 15th, 1604. Each player was presented with four yards and a half of scarlet cloth, the usual dress allowance to players belonging to the Royal Household.

1605.

The Two Books of the *Advancement of Learning* were published.

Shakspeare’s Company perform several times before the Court.

On May 4th, *Shakspeare’s* colleague, Augustine Phillips, left in his will “to my fellowe William Shakespeare, a thirty shillinges peece in goold.”

In July *Shakspeare* purchases a lease of the tithes of Stratford, Old Stratford, Bishopton, and Welcombe.

From this time he quits the stage, and buys land at Stratford-on-Avon, where he commences agricultural pursuits.

In 1605-6 Ben Jonson, Marston, and Chapman are sent to prison by the order of James I., in consequence of the attacks which they made upon the stage against the Scots and against the King’s book on Demonology.

1605-1607.

About the same time an Act of Parliament is passed against witches, James implicitly believing in their existence and power, and Bacon, in part at least, sharing in this belief. The play of *Macbeth*, which shortly appears, reflects this combination of circumstances. Mixed up with Bacon’s legal and scientific inquiries into witchcraft, we find in *Macbeth* much which exhibits his studies of “The Winds,” of “Dense and Rare,” and of “The Action of the Mind upon the Body.”

1606.

Bacon, after a courtship of three years’ duration, marries, in the forty-sixth year of his age, Alice Barnham, “an alderman’s daughter,”

"an handsome maiden," and "to his liking." He settles upon her a sum double her own marriage portion.

On the evening of Dec. 26, 1606, the tragedy of *King Lear* was performed before King James at Whitehall.

Macbeth also appears.

Shakspeare's eldest daughter, *Sussanah*, is married to Mr. John Hall, "a practising physician of considerable repute."

1607.

Bacon is at last promoted to the office of Solicitor-General, with an income of £1,000 a year.

On the last day of 1607, *Edmond Shakspeare*, brother of William, is recorded by the registers of the Parish Church of St. Saviour's, Southwark, to have been buried in that church. Edmund was 'a player,' or actor, of no distinction, attracted to London, so it is supposed, by his brother's success.

1608.

To Bacon's distress, his friend, Sir Tobie Matthew, who has been for some time travelling in France, becomes a convert to the Roman Catholic Church. He is banished from England on account of his change of faith, but subsequently, on Bacon's petition, is permitted to return and live with him, a circumstance which causes severe strictures to be made against Bacon.

On September 9th, *Shakspeare's* mother died. "It is not improbable that *Shakspeare* may have been present at her death-bed."

The records of Stratford exhibit *Shakspeare*, in 1608 and 1609, engaged in a suit with a townsman for the recovery of a debt from one John Addenbroke, and by February 15th, in the following year, the case was given in *Shakspeare's* favour, £6 and £1 4s. costs; but as the defendant was not forthcoming, *Shakspeare* proceeded against a man who had become bail for Addenbroke. The suit lasted for nearly a year. It seems as if *Shakspeare's* native litigiousness and grasping propensities were aggravated by the presence of his cousin, Thomas Green, a solicitor who was residing "under some unknown conditions" at New Place.

1609.

"The spring of the year 1609 is remarkable in literary history for the appearance of one of the most singular volumes that ever issued

from the press. It was entered at Stationers' Hall on May 20, and published by one Thomas Thorpe, under the title of 'SHAKE-SPEARE'S Sonnets, never before Imprinted'—the first two words being given in large capitals, so that they might attract their full share of notice. The exact manner in which these sonnets were acquired for publication remains a mystery, but it is most probable that they were obtained from one of the poet's intimate friends, who alone would be likely to have copies, not only of so many of those pieces but also one of the *Lover's Complaint*."

The sonnets are dedicated to "Mr. W. H.," William Herbert, afterwards Earl of Pembroke, Francis Bacon's life-long friend.

Shakspeare's company now take possession of the Blackfriars Theatre, but nothing seems to be heard of Shakspeare himself, or that he was in London from this time.

1610.

This year 1610, is nearly barren of recorded incidents connected with Shakspeare, but we learn that in June he purchased twenty acres of pasture land from the Combes, adding them to the property he obtained from those parties in 1602.

1610-11.

Bacon is now fellow-member, with the Earls of Southampton, Pembroke, and Montgomery, in the Virginia Company, which sends out a fleet to the West Indies under Sir John Somers. The fleet is terribly vexed by storms on the voyage. The ship "Admiral" is wrecked upon the Bermudas—"still vexed Bermoothes"—of which a thrilling account appears soon afterwards in Jourdan's "*Discovery of the Bermudas, otherwise called the Isle of Devils*."* To these facts we probably owe the production of *The Tempest*.

Shakspeare finally retires to Stratford-on-Avon and resumes his old calling of Wool-stapler.

Bacon writes his tract on the "Ebb and Flow of the Sea," his "History of the Winds," and of "The Sailing of Ships."

He is promised the reversion of the Attorney's place. No business or official writings of any importance are attributable to this year, but Bacon's charge on opening the Court of the Verge embodies the

* Dixon's "*Personal History of Lord Bacon*," pp. 197-200.

thoughts which he entertained regarding the "*Office and duties of Constables*," of which *Much Ado About Nothing* presents a popular picture. Both speech and play should be compared with remarks on the same subject in Bacon's "*Use of the Law*" (Works vii. 464), and in his "*Answers to Questions Touching the Office of Constables*" (*ib.* 740).

A comedy of the *Tempest* was represented before the King and the Court at Whitehall, Nov. 1st, 1611, the incidental music having been composed by one of the royal musicians.

In the *Tempest* we see, distilled into poetry, Bacon's later studies, (1) of Heat and Cold, (2) History of the Winds, (3) of the Ebb and Flow of the Sea, (4) of the Sailing of Ships, (5) of Dense and Rare, and the *versions* of bodies, (6) of the Biform Figure of Nature (Ariel and Caliban), (7) of the Sensitive Soul of "An Airy and Flamy Nature."

1612.

Bacon is made Secretary of State. *The Intellectual Globe* is written. *Novum Organum* progresses.

Bacon takes a principal part in the preparation of a masque presented by the gentlemen of Gray's Inn and the Inner Temple, on the occasion of the marriage of the Princess Elizabeth to the Elector Palatine. The masque was written by Francis Beaumont, and printed shortly afterwards, with a dedication to "Those who spared no pain nor travail in setting forth, ordering, and furnishing of this masque . . . and you, Sir Francis Bacon, especially, as you did then by your countenance and loving affections advance it, so let your good word grace it and defend it, which is able to add value to the greatest and least matters."

"On Wednesday" (says Chamberlain, writing on the 18th of Feb., 1612-13) "it came to Gray's Inn and the Inner Temple's turn to come with their masque, whereof Sir Francis Bacon was the chief contriver.*"

The draft of a bill to be filed before Lord Ellesmere, by Richard Lane, of Auston, Thomas Greene, and William Shakspeare of Stratford-on-Avon

* Chamberlain's *Court and Times of James I.*, i. 227. For an account of this masque and its sequel, see Spedding, L. L. iv. 344.

—*undated but seemingly drawn up in 1612—shows Shakspeare in a law suit about his share in the tithes which he had bought in 1605.*

1618.

Bacon is appointed Attorney General with a good income. No political business or acknowledged writings of importance this year. Bacon publishes a second edition of his essays.

It was proposed that on the occasion of the marriage of the Earl of Somerset with Lady Essex, on December 26th, the four Inns of Courts (the Middle and Inner Temple, Gray's Inn, and Lincoln's Inn) should join in getting up a masque. But it could not be managed. Bacon considered that he owed Somerset some complimentary offering, because Somerset claimed (though Bacon doubted it) to have used his influence with the King to secure Bacon's promotion. The approaching marriage gave Bacon the opportunity of discharging a seeming obligation to a man for whom he had no esteem. He offered, on the part of Gray's Inn, to supply the place of the masque which had failed, with one of his own. The letter to Lord Burghley containing this handsome offer is extant.

Writing on December 23rd, 1613, Chamberlain says: "Sir Francis Bacon prepares a masque to honour this marriage, which will stand him in above £2,000, and although he have been offered some help by the House, and specially by Mr. Solicitor, Sir Henry Yelverton, who would have sent him £500, yet he would not accept it, but offers them the whole charge with honour."

"Until this date the personal notices of Shakspeare which remain to us exhibit him as being very attentive to matters of business, rapidly growing in estate, purchasing farms, houses, and tithes in Stratford, bringing suits for small sums against various persons, for malt delivered, money loaned, and the like; carrying on agricultural pursuits and other kinds of traffic, and executing commissions in London for his Stratford neighbours. The best evidence we can produce exhibits him paying more regard to his solid affairs than to his profession" (Halliwell, p. 194). March, 1613, Shakspeare is found busy and anxious about securing some property in Blackfriars.

The Globe Theatre was destroyed by fire June 29th, but Shakspeare's name is not mentioned in any of the notices of the calamity.

1614.

Bacon is returned Member of Parliament for Cambridge University. The Globe Theatre, rebuilt at a large cost, was opened in this year.

In a paper dated Sept. 5th, 1614, Shakspeare is mentioned amongst the "Ancient freeholders in the fields of Old Stratford and Welcombe." By an agreement dated October 8th, 1614, between Shakspeare and William Replingham, the latter covenants with Shakspeare to repay him all such loss as he should incur in respect of the decreasing value of certain tithes by enclosure. Several letters and three entries in the diary of Thomas Greene all refer to Shakspeare in connection with this same matter.

In this year died John Combe, bailiff or factor to the Earl of Warwick, and by his will left "to Mr. William Shakspeare five pounds." This John Combe was, no doubt, the friend to whom Shakspeare in his will left his sword.

1616.

Bacon is appointed Privy Councillor. He writes the famous letter of "Advice to the Duke of Buckingham when he became favourite to King James," and another letter (to the same) dated March 23rd, "Concerning a riot made upon the Playhouse." This letter is amongst the list of papers enumerated by Mr. Spedding as being "unaccountably lost." He proposes to attempt the compilement and amendment of the laws of England. Receives the congratulations of Cambridge university on his elevation to the Privy Council.

*Shakspeare dies on his 53rd birthday, April 23rd, at Stratford-on-Avon, interested about local business and enjoying social intercourse with his friends to the last. In the diary of Mr. Ward, the vicar of Stratford, there is this entry: "Shakspeare, Drayton, and Ben Jonson drank too hard, for Shakspeare died of a fever thus contracted."**

In Shakspeare's will, which is lengthy, and minutely particular in the disposition of his goods and chattels, even to his second best bed, his clothes, and his household utensils, there is no mention of a book of any kind, no allusion to any papers, works or manuscripts, or of his

* Many sordid facts and discreditable anecdotes recorded of Shakspeare are omitted in this brief sketch; yet it should be noted that it is not because little, but because too much, is known of him, that the possibility of his being the author of the Plays and Poems is denied.

interest in any. Throughout his life and in the will not a line or a word show his connection with any printer or publisher. Not a hint conveys the idea that on any one occasion Shakspeare had any dealings with such persons. No entry, of any description, shows him either paying or receiving any sum on account of works printed, yet Shakspeareans find nothing strange in this, nor in the fact that neither Shakspeare himself or any of his relatives or personal friends ever claimed for him the authorship of the works which went by the name of "Shakespeare."

In the beginning of 1616 Judith, Shakspeare's younger daughter, married, and signed her name to a bond with a "mark," not even a cross. This fact has naturally been taken as evidence that she could not write, and that her father had taken no pains as to her education. Shakspeare, being an owner of tithes, was buried in the chancel of the Church at Stratford-on-Avon. The inscription composed, or, as some say, "selected" by himself, for the slab which covered his grave, is one which his biographer justly calls "unique in its simplicity."

*Good frend, for Jesvs' sake forbear
To dig the dust enclosed heare;
Bleste be the man that spares these stones
And cvrst be he that moves my bones.*

A natural repulsion to the Stratford custom of removing bones from their graves to the charnel house seems to have prompted this doggerel epitaph. Later on, a portrait bust was affixed to the wall near the grave of Shakspeare. "The precise history of the construction of the effigy is unknown." Some complimentary lines on the works of Shakspeare are inscribed underneath the bust. They were evidently written by someone who knew little about the matter, and who had not been at Shakspeare's funeral, for they describe him as "plast within this monument." "The miserable travesty which now distresses the eye of the pilgrim" is too ugly and senseless looking to satisfy any one who regards it as a portrait of the great dramatist, efforts are therefore continually made to improve and idealise the portraits of Shakspeare. These efforts have been so successful that some recent portraits of Shakspeare have far more resemblance to Francis Bacon than to the Stratford bust. Shortcomings in the latter "are, however, compensated by the earliest recognition of the great dramatist as the unrivalled interpreter of nature,

'with whom quick nature died.' The writer (perhaps Ben Jonson) seems to allude to Bacon's 'Interpretation of Nature,' and to the special bent of his genius."*

1617.

Bacon is made Lord Keeper. "On the first day of Trinity term, May 7th, he rode from Gray's Inn, which he had not yet left, to Westminster Hall, to open the Courts in state: all London turning out to do him honour; the Queen sending the lords of her household, Prince Charles the whole of his followers; the Lords of the Council, the Judges, and Sergeants composing his immediate train. On his right hand rode the Lord Treasurer; on his left, the Lord Privy Seal; behind them a long procession of earls and barons, knights and gentlemen. "Everyone who could procure a horse and foot-cloth, fell into the train; so that more than 200 horsemen rode behind him, through crowds of citizens and apprentice boys from Cheap, of *Players from Bankside*, of the Puritan hearers of Burgess, of the Roman Catholic friends of Danvers and Armstrong; and he rode, as popular in the streets as he had been in the House of Commons, down Chancery-lane and the Strand, past Charing Cross, through the open courts of Whitehall, by King-street into Palace-yard."

The extraordinary perseverance, method, and energy with which Bacon worked at whatever he took in hand, and the speed and "easy alacrity" with which he accomplished work of every kind, are a constant wonder of his biographers. A strong instance is recorded in the work of this year, during which the Lord Keeper continued to rise in power, and expand in fame. He had said in his opening speech that he was resolved to give "speedy justice," and to pronounce his decrees "within a few days of hearing, and to sign the decree at least in the vacation. Fresh justice is sweetest." His practice followed his words. In his first four terms he had made no less than 8,798 orders and decrees, and by his promptitude, vivacity, and courtesy, more than 35,000 suitors in his court were freed in one year from the uncertainties of the law.

* It is worthy of note that the following has been written *in two places* on Shakspere's tomb. Here should follow the quotation, ending with . . . "and not the rogue . . . lies here."

1618.

Bacon is created Baron Verulam of Verulam, and Lord Chancellor. His health is feeble, his gout acute, yet he sits through the terms with unvarying constancy, and the decrees of his second year are found to amount to no less than 9,181, not one of them appealed against.

1618-20.

Bacon's account-books show that now, when money is at his disposal, he spends it, as he says it should be spent, for the good of others. He is over-lavish, remunerating tenfold the gifts or services which are rendered to him, and behaving exactly in the same manner as *Timon of Athens* in the play which Bacon is believed to have written at a later period, to satirise his own weakness in respect of over-generosity and indulgence to his servants.

1620

Bacon is created Viscount St. Albans. Keeps his birthday in great state, when Ben Jonson celebrates his genius in lines which are part of a masque performed on that occasion.

The *Novum Organum* is published,

Bacon's name is called in question in the debates in the Commons upon monopolies, and on account of his justification of proceedings objected to him by the Commons, in a conference between the Houses. He is totally unconscious of any danger impending. Meanwhile, the animosity of the Buckingham's, and jealousy of Bacon's influence and position are combining to ruin him.

1621.

He is accused, by disappointed suitors, of having taken money from them while their causes were pending. Is greatly moved on first hearing of this charge. Servants discharged for corruption give evidence against him. He is himself charged by the Commons with corrupt practices. The shock is so great that his health gives way, and he is unable to appear before the committee appointed to investigate the case. He begs that time may be given him to consult with counsel; but says that "by the grace of God he will not trick up an innocency upon cavillations." Thinking that his end is near, he makes his will in a very brief form. Reviews cases analagous to his own, and finding that, in some points, his case does not admit of a

clear justification, and holding as a maxim, *Bona confesse bene reduntur*, he resolves not to stand upon his defence, but expects upon a general confession and submission, to be saved from a formal sentence. Appeals to the House of Lords and to the King. Is called upon to furnish an answer to each particular of his charge. In the act of submission and confession which he makes, Bacon admits the receipt of the several gifts, fines, fees, and presents, some by his officers and some by himself, which were customary in those times; if the receipt of such fees and gifts is held by the Peers to be a proof of corruption, he confesses to the offence. But he entirely denies that he had ever accepted a bribe, a fee, a reward to pervert justice. The only corruption to which he confesses are informality and inattention, not perversion of justice for the sake of gain. He confesses to the neglect which arose from overwork, to the abuses which belonged to the organisation of his Court, and to the great office of Lord Chancellor. He also points out that the abuses in his Court, with which he is charged, occurred when he was new in office, overwhelmed with arrears of work. The very last offence was two years old.

He is called upon to resign the seals, yet the King treats him with kindness, sending to him his friends Pembroke, Arundel, Lennox, and Mandeville, to whom Bacon delivered the signs of office. A conference is held to decide what sentence should be passed upon him. His enemies would pass a personal sentence; but besides Prince Charles and Buckingham, Bacon was defended by Lennox, Arundel, Pembroke, Montgomery, Hunsdon, Windsor, and Digby, among the lay peers, with Abbott, Mathews, and the whole bench of Bishops. A formal resolution was carried, without a division, that he should undergo fine and ransom of £40,000 (which he was never called on to pay); that he should be imprisoned in the Tower during the King's pleasure, that he should be incapable of any office under Government, and that he should not sit in Parliament nor come within the range of the Court. Neither the King, nor the Peers, nor Bacon himself, considered this sentence as one to be enforced. It was a formality necessary in consequence of his plea, not a moral censure. The most noble and generous men, the best scholars, the most upright judges, and pious clergymen, gathered round him in his adversity, and for two months Lord and Lady St. Albans lived quietly in the Strand.

No fresh Chancellor was appointed. All might have gone well but for Bacon's clinging to his old home, York House, on which the Buckinghams had set their hearts. Frequent offers had been made to Bacon to resign this house, but in vain. "York House," he said, "is the house wherein my father died, and wherein I first breathed; and there will I yield my last breath, if it so please God, and the King will give me leave." Extraordinary as it may seem, Buckingham, two months after the sentence, and in open violation of the King's word, had Bacon arrested in York House, and carried to the Tower. He was discharged almost immediately, but not allowed to return to York House. Failing to obtain permission to return within the verge of the Court, he retires to Gorhambury.

Begins, July, 1621, his *History of Henry VII.*, and although, at this time, without books of reference, or any aids to rapid composition, he completes this remarkable work so as to send a fair copy of it to James on October 8.*

Othello is registered at Stationers' Hall.

1622.

Bacon speaks of the *De Augmentis* as likely to be published by the end of the Summer, and continues to write his *Historia Naturalis*, including the *Historia Ventorum*. Publishes the *Historia Vitæ et Mortis*.

Othello is published.

About this time (but the date is uncertain) Bacon draws up his last will, in which, after making handsome provision for his wife, besides that to which she was entitled, he "utterly revokes and makes void" in three lines all that he has said about her in the former part of the will, and "for just and great causes" leaves her "to her right only."† Baconians associate this circumstance with the republication of *Othello*.

* "As a study of character in action, and a specimen of the art of historical narrative, it comes nearer to the merit of Thucydides than any English history that I know."—*Spedding*, L.L., vii. 303.

† "The expressions used by the historian Wilson, in speaking of the later relations between Bacon and his wife, seem to reflect on her infidelity, and her subsequent marriage with her gentleman usher, when taken along with the comments of contemporary satirists, give countenance to the scandal."—*Spedding* L. L. vii. 539; *comp.* Wilson p. 159; Aubrey ii. 226; Braithwaite's *Honest Ghost*, p. 239.

1623.

Bacon writes a fragment of the history of *Henry VIII.* In this year his great scientific work, the *De Augmentis*, is published, simultaneously with the publication of the "Shakespeare Folio," the first complete volume of the plays, and containing many which had never been previously published, and some which had not even been heard of. Amongst the latter is *Timon of Athens*, written, so Baconians believe, after Bacon's fall and retirement, and portraying in his prototype, Timon, the image of an over-generous and large-hearted patron, deserted by his parasite friends, and dependent, as Bacon actually was, on the kindness of his faithful servants. In a letter from Bacon to the King, in 1622, he quotes (in the original draft) the words which Wolsey utters in the play of *Henry VIII.*, iii. 2, 454—457, though, Bacon adds, "My conscience says no such thing; for I know not but in serving you I have served God in one. But it may be, if I had pleased men as I have pleased you, it would have been better with me." This passage was cut out in the fair copy of the letter, and its original idea appeared in the following year in the play.

At this time Bacon perpetually uses, in describing his "misery" and misfortunes, the figures from shipwreck which are so common in the later plays, especially in the *Tempest*.

1623.

The *New Atlantis* seems to have been written about this time. (Some think with a double meaning, and hinting at a secret society of initiated wits.)

The *Apophtegms*, or witty sayings, were dictated from memory on a sick bed. Bacon is seen to be huddling together all of his works which are at all ready for the publisher, and hastening their issue. He believes that his end is near at hand.

Sir Tobie Matthew, writing in answer to Bacon, in a letter dated April 9th of this year, adds to his letter of business this remarkable postscript:—

"P.S.—The most prodigious wit that ever I knew, of my nation and of this side of the sea, is of your Lordship's name, though he be known by another." The letter to which this is an answer accompanies some "great and noble token of his Lordship's favour," to

which Sir Tobie only alludes, and which (in his usually mysterious manner in this correspondence) he does not specify. A copy of the "Folio of 1623" is believed to have been the token of such prodigious wit as Sir Tobie describes.

It appears from the "*Folio*" that, of 42 plays which had been credited to "Shakespeare" during his life-time, the editors only selected 25, and printed and bound up with those 25, 9 new plays which nobody had heard of in print, on the stage, or elsewhere, until William Shakspeare had been dead seven years, besides *Othello** (*which was first heard of and printed five years after Shakspeare's death*), the *Taming of the Shrew*, and the *Merry Wives of Windsor*, now for the first time in their complete form. (See Appendix A.)

On the title-page of the volume is a woodcut, representing Folly laughing and shaking his spear at Ignorance from behind a mask of Momus. On the opposite page is the stolid, common-place portrait of William Shakspeare, engraved by Droeshont, accompanied by the following lines, supposed to have been written by Ben Jonson, but which may have been Bacon's composition:—

TO THE READER.

"This figure that thou see'st here put,
It was for gentle Shakespeare cut,
Wherein the graver had a strife
With Nature to outdoo the life;
O, could he but have drawne his wit
As well in brasse as he hath hit
His face, the print would then surpasse
All that was ever writ in brasse;
But since he cannot, reader, looke,
Not on his picture, but his booke."

Under the shadow of a compliment, it is thought that here the author of the lines is having a sly hit at the impudence, or *brass*, of the man whose portrait is here faithfully presented, for the very word brass recalls the entry in Bacon's *Promus*, wherein he seems to purpose introducing this expression into common use:—

"Brazed (Impudent)," *Promus*, 1418, as in five places in *Shakespeare*, "*a face of brass*," &c.

* This second edition of *Othello* was altered—by whom?

Since the impudence of the man whose portrait is here given cannot be adequately represented by the graver, the reader is counselled "to looke, not on his picture, but his booke." The fifth line reminds us of the inscription on a miniature painted by Hilliard of Bacon in his eighteenth year: "*Si tabula daretur digna, animum mallem.*"

Bacon draws up a speech concerning Spain, to be spoken by some member of the House on the debate on the King's speech. James I. asks for Bacon's advice concerning the best means of reforming abuses in the administration of justice, and of relieving the grievances of the people. He shows Bacon various signs of personal kindness, but seems unequal to coping with the party who wished for his ruin and his emoluments. Bacon's hopes of being restored to prosperity fade. His anxiety now is that he may be enabled to live in sufficient comfort to finish and publish his great works without being dependent on others.

1625.

Publishes "Translations of Certain Psalms," composed during severe illness, with a dedication to George Herbert, the relative of William Herbert, "Mr. W. H.," to whom the Sonnets were addressed. Third edition of the *Essays* published with the beautiful *Essay of Friendship*, dedicated to his true friend, Sir Tobie Matthew.

1626.

Though feeling his health to be much impaired, and his life precarious, and therefore taking care to provide for the disposal of the little he had to leave, it was not now as a man who feels that he is dying. As he recovers his health after each attack, he recovers his hope of living a while longer, and making further progress in his work. A letter addressed to his friend, Sir Humphrey May, at the beginning of this year, proves that he still had expectation of a pardon of the Parliamentary sentence, and of leave to resume his seat in the House of Lords. He was well enough in February to come up to London; but towards the end of March, in the course of a drive towards Highgate, he took advantage of an unseasonable fall of snow to try, by stuffing a chicken with it, whether putrefaction could be

arrested by freezing. He thus caught the chill of which in a few days he died.*

He was buried, as his will prescribed, in St. Michael's Church, near St. Albans, "the only Christian Church within the walls of Verulam."

His faithful physician and secretary, Peter Boëner, concludes a notice of him with a wish that a statue were erected to his memory, not as the projector of the *Great Instauration* of the sciences or author of the *Novum Organum*, but in acknowledgment of his many virtues. "Therefore it is a thing to be wished . . . that a statue in honour of him may be erected in his country, as a memorable example to all virtue, kindness, peacefulness, and patience."

This wish was in part fulfilled through the veneration in which his faithful and devoted secretary, Sir Thomas Meautys, held his memory. At his own expense he raised the monument in white marble, which is to be seen at St. Michael's Church. Here Bacon is represented as sitting in the attitude which was habitual to him when he was in deep thought. It has the following inscription:—

FRANCISCUS BACON BARO DE VERULA STI. ALBNI. VICMS.
 SIVE NOTIORIBUS TITULIS
 SCIENTIARUM LUMEN FACUNDIÆ LEX.
 SIC SEDEBAT
 QUI POSTQUAM OMNIA NATURALIS SAPIENTIÆ
 ET CIVILIS ARCANA EVOLISSET
 NATURÆ DECRETUM EXPLEVIT
 COMPOSITA SOLVANTUR
 ANNO DOMINI MDCXXVI
 ÆTAT LXVI.
 TANTI VIRI
 MEM
 THOMAS MEAUTYS
 SUPERSTITIS CULTOR
 DEFUNCTI ADMIRATOR
 H. P.

* Thus Bacon seems to have been the first to attempt in England the preservation of meat by freezing, which is now being successfully practised in our colonies.

The sanguine temperament which Bacon showed with regard to his money matters remained with him to the last, for in his will he bequeaths sums of money to the poor of the parishes of St. Martin's-in-the-Fields, St. Albans, St. Andrew's, Holborn, St. Peter's, St. Stephen's, Redbourne, Hempstead, and Twickenham, besides a number of legacies to friends and servants, relief to twenty-five poor scholars in Cambridge and Oxford, and sums for the payment of his debts. He does not seem to doubt that "there will be upon the moneys raised by sale of my lands, leases, goods, and chattels, a good round surplusage over and above that which may serve to satisfy my debts and legacies, and perform my will." With the surplus he wishes "to endow two lectures in either the Universities, one of which lectures shall be of natural philosophy and the sciences thereto belonging." When the will was executed (July, 1627), it was found that the property did not realise its proper value; it even failed to pay their full shares to the creditors.

"As to that durable part of my memory which consisteth in my writings, I require my servant, Henry Percy, to deliver to my brother constable *all my manuscript compositions*, and the fragments also of such as are not finished, to the end that, if any of them be fit to be published, he may accordingly dispose of them. And herein I desire him to take the advice of Mr. Selden and Mr. Herbert of the Inner Temple, and to publish or suppress what shall be thought fit. In particular, I wish the elegy which I writ *in felicem memoriam Elizabethæ*, may be published."

This passage, which is included in the will as published in BACONIANA by Dr. Tenison, is omitted by Dr. Rawley. It will be observed that in the *omitted* passage Bacon seems to allude to a considerable quantity of unpublished work. It is thought probable that amongst the MSS. were the uncorrected, "doubtful," or "spurious" plays, which were published later with the name of "Shakespeare," but which have been since rejected by Shakespeare critics:—

"For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages."

This prophetic passage seems now to be in process of fulfilment. As Englishmen we must regret that with "foreign nations" lies the honour of *first* and fully appreciating the genius of Francis Bacon,

and of being *the first* willing or eager to hear, and to investigate the claims which have been brought forward with regard to his authorship of the "Shakespeare Plays." What Dr. Rawley said in 1657 is true even now: "His fame is greater and sounds louder in foreign parts abroad than at home in his own nation, thereby verifying that divine sentence, 'A prophet is not without honour, save in his own country and in his own house.'" Yet Bacon had a just confidence "in that old arbitrator, Time," and in the verdict of the "next ages." He had assured himself, long before he made his will, that "the monuments of wit and learning are more durable than the monuments of power, or of the hands," that learning, "by which man ascendeth to the heavens, is immortal," for "the images of men's wits and knowledges remain in books, exempted from the wrong of time, and capable of perpetual renovation."

We appeal to those into whose hands this little outline of a great and wonderful life may fall, to lay aside prejudice acquired at second hand, and to study for themselves the life and character of Francis Bacon as displayed, not in any one or two questionable transactions, not from a few picked passages of his voluminous works, or in a few letters written under exceptional circumstances—but as the characters and lives of other great men are studied, and as we humbler individuals would wish posterity to study and to judge our own. Let Bacon be judged by the whole general tenour of his life, and works, and letters, and by their influence on his contemporaries and on posterity for good or for evil.

It has unhappily become habitual to Englishmen to criticise and represent this "glory of his age and nation" in such a manner that the few blemishes which dim that glory are magnified and intensified so as to obscure the picture itself. The result is that, perhaps, no other great man has been so much talked of, and so little generally known or understood, as Bacon. Probably, also, there are few men of any kind of whom, whilst contemporary biographers agree in recording so much that is great and good, writers of 150 years later date have delighted in ignoring the good, and in bringing to the front and dwelling upon every circumstance, or action, or word, which can admit of a base or evil interpretation. Rather let us consider *first* his many great virtues, his amiability, gentleness, sweetness of

temper, and consideration for others, his readiness to forgive injuries and to acknowledge any error in himself, his generosity and liberality as soon as he had any means at his disposal, his magnanimity and fortitude under calamity, his ardour in pursuit of truth, his endless perseverance and patience (an acquired virtue, since he felt that by nature he was impatient and over-zealous), his bright, hopeful spirit and large-hearted toleration, his modesty, and absence of self-importance or self-assertion. This last virtue has been held by his biographers to have been almost a weakness, and in some respects a disadvantage to him, as well as to the world at large, since the pliancy of his disposition and the submissive attitude which he maintained towards his official superiors, and which were part of his nature, have been brought against him as proofs of "cringing" and "servility." Let us also remember the threefold aims which he had set before him as the object of his life, "An object to live for as wide as humanity and as immortal as the human race; an idea vast and lofty enough to fill the soul for ever with religious and heroic aspirations. . . . Of Bacon's life no man will ever form a correct idea unless he bear in mind that, from very early youth, his heart was divided between these *three* objects, distinct but not discordant—the cause of reformed religion, the cause of his Queen and country, and of the human race through all their generations.*

If we also bear in mind that not only was he profoundly learned, laboriously hard-working, and painstaking in search of truth, but that he was intensely sensitive and highly imaginative; his mind, as he said, "nimble and versatile, quick to perceive analogies" (the poet's faculty), and ingenious in their application; we shall acknowledge that such a character is not one to be harshly judged in the portion of his career for which he repeatedly confesses himself "*unfit*" as a lawyer and a chancellor. For our own sakes, for justice sake, let us first contemplate and know him at his best, as "the pioneer of truth," the "patriot born," the poet-philosopher, the man who wished to spend and be spent for the advancement of learning and the benefit of the human race.

Theobald, in the preface to his edition of "Shakespeare," says kindly: "The genius that gives us the greatest pleasure sometimes

* Condensed from Spedding, L. L. i. 5.

stands in need of our indulgence. Whenever this happens with regard to Shakespeare, I would willingly impute it to "*a vice in his times.*"

So said Bacon of himself (though it was never his manner to excuse himself): "This is all I can say for the present concerning my charge . . . I do not fly to say that *these things are vitia temporis, and not vitia hominis.*" But may not the same indulgence which has been accorded to "Shakespeare" be accorded equally to Bacon?

Of Shakspeare we know nothing creditable; he was vulgar, jovial, and money-loving. Of Bacon we have the testimony of contemporaries whose opinion is above all suspicion of interested motives, and we know that those who saw him nearest, and those who knew him longest, give him the best character.

Sir Tobie Matthew, writing (1618) to the Grand Duke of Tuscany, gives some account of his career and position, and a description of his immense intellectual powers. He goes on to say that the praise applies not only to the qualities of the intellect, but as well to those "which are rather of the heart, the will, and the moral virtue; being a man most sweet in his conversation and ways, grave in his judgments, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends; an enemy to no man; a most hearty and indefatigable servant to the King, and a most earnest lover of the public—having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting, as far as possible, the whole human race."

"And I can truly say," he adds, "having had the honour to know him for many years, as well when he was in his lesser fortunes as now that he stands at the top and in the full flower of his greatness, that I never yet saw any trace in him of a vindictive mind, whatever injury were done him, nor ever heard him utter a word to any man's disadvantage which seemed to proceed from personal feeling against the man, but only (and that too very seldom) from judgment made of him in cold blood. It is not his greatness that I admire, *but his virtue*; it is not the favours I have received from him (infinite though they be) that have thus enthralled and enchained my heart, *but his whole life and character*; which are such that if he were of an inferior condition I could not honour him the less, and if he were mine enemy I should not the less love and endeavour to serve him."

Dr. Rawley's short "Life of Bacon" deals more with his circumstances and works, than with his character, yet his opinion is the same as Sir Tobie's. During his residence in Gray's Inn, Bacon "carried himself," says Dr. Rawley, "with such sweetness, comity, and generosity, that he was much revered and loved by the Readers and Gentlemen of the House" (or Inn). Again, "When his office called him, as he was the King's Council Learned, to charge any offenders . . . he was never insulting or domineering over them, but always tender-hearted, and carrying himself decently towards the parties (though it was his duty to charge them home), as one that looked upon the example with the eye of severity, but upon the person with the eye of pity and compassion. And in civil business, as he was Councillor of State, he had the best way of advising . . . the King giving him this testimony, 'That he ever dealt in business *suavibus modis*, which was the way that was most according to his heart.'" Having borne testimony to his "prime and observable parts . . . abilities which commonly go singly in other men, but which in him were conjoined"—sharpness of wit, memory, judgment and elocution, together with extraordinary celerity in writing, facility in inventing, and "caution in venting the imagination or fancy of his brain"—Dr. Rawley records his industry, his anxiety to write so as to be easily understood, the charm of his conversation, and his power of "drawing a man on so as to lure him to speak on such a subject as wherein he was peculiarly skilful, and would delight to speak, contemning no man's observations, but lighting his torch at every man's candle. . . . His opinions and assertions were, for the most part, binding, and not contradicted by any. . . . As he was a good servant to his master" (being never in nineteen years' service rebuked by the King for anything), "so he was a good master to his servants . . . and if he were abused by any of them in their places, it was not only the error of the goodness of his nature, but the badge of their indiscretions and intemperances."

After speaking of Bacon as a "religious" man, "able to give a reason of the hope which was in him," and observant of the services and sacraments of the Church of England, Dr. Rawley continues: "This is most true: he was free from malice, no revenger of injuries, which, if he had minded, he had both opportunity and high place

enough to have done it. He was no hearer of men out of their places. . . . He was no defamer of any man to his Prince . . . which I reckon not among his moral but his Christian virtues."

John Aubrey, in his MS. notes, jotting down several pleasant anecdotes of Bacon and his friends, adds: "In short, all that were *great and good* loved and honoured him" (the italics are Aubrey's own). "His favourites took bribes, but his Lordship always gave judgment *secundem æquum et bonum*. His decrees in Chancery stand firm, there are fewer of his decrees reversed than of any other Chancellor."

The tributes to Bacon's personal worth by his physician, Peter Boëner, and by Sir Thomas Meantys, have already been noticed.

We conclude this brief sketch with the last clause in the posthumous record which Ben Jonson wrote, under the title of *Dominus Verulamius*, in his notes on "Discoveries upon Men and Matter":—

"My conceit of his person was never increased toward him by his place, or honours; but I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever, by his work, one of the greatest men, and most worthy of admiration that had been in many ages. In his adversity I ever prayed that God would give him strength; for greatness he could not want, neither could I cendole in a word or syllable for him, as knowing no accident could do harm to virtue, but rather help to make it manifest."

And, says Ben Jonson at the conclusion of his sketch of Bacon's genius, "There is not one colour of the mind and another of the works."

I conclude this compilation with the noble words of a gifted lady who has devoted the best part of her lifetime to the subject: "Such as works are as a whole, such on the whole is their author. Goodness, as well as greatness, is impressed upon the writings of Bacon. We may be awe-struck in the contemplation of his magnificent powers of mind, enchanted with his language, and with the consummate ability with which he treats of all subjects, great or small; but we feel that this is not all. Mere intellect may attract attention and admiration, but it does not win esteem. Running through the whole of his works there is a thread of genuine goodness. It is a thread

rather underlying the substance than superficially exhibited, but it is inextricably interwoven. Everywhere from Bacon's works there radiate this goodness, kindness of heart, large-minded toleration, "enthusiasm of humanity," respect for authority, reverence for, and trust in, a great and good God. This it is which "enthralled" his personal friends and "enamoured" his later biographer. This it is which prompts us to exclaim of him as Holfernes did of Virgil:—

"Who understandeth thee not, loveth thee not."

CONCLUSION.

The following are the principal OBJECTIONS commonly made to the theory that Francis Bacon wrote "Shake-speare":—

Objection 1.—"For nearly three hundred years every one has believed that Shakspeare wrote his own plays. The present theories are therefore new, are pure inventions of faddists, and have no foundation in fact."

Answer.—On the contrary, even during the lifetime of Shaksper his authorship was discredited; he was called by other players "a crow dressed up in our feathers." And there is absolutely no proof whatever that any of the plays were written by Shaxpurre.

Objection 2.—"If Bacon wrote the plays, why should he not have said so? Why should he have allowed Shaksper to take all the credit of having written them?"

Answer.—This has been answered at some length in another part of this paper, and at greater length in an article in *BACONIANA*, September, 1895. I admit that it is difficult for any one of the present day to realise how utterly low the estimation was in which plays and play actors were held in those days. Quite recently we read of the refusal of the fishermen at Belle Isle to accept the gift of a boat from Sarah Bernhardt on the ground that she is a "comedienne," a "play-actor." If the prejudice is still so strong in France in 1895, how much more bitter must it have been in Puritan England in 1595?

Objection 3.—"The Stage could not have been so degraded when many other Elizabethan dramatists wrote for it; and we read of the

theatres being overcrowded ; and of the repeated performances of Richard II. taking place, not only in theatres, but in the courtyards of taverns, and even in the street."

Answer.—True; but Bacon speaks of the Drama or the Theatre as being *Deficient* in learning, and it was his object to exalt and purify them. In his crowning work, the completed edition of the *Advancement of Learning*, published in Latin in 1623 (the same year as the publication of the Shakespeare Folio), he shows what great engines "stage plays" might be made for the advancement of education, the people being by this means taught morals, manners, and politics.

Objection 4.—"Bacon was a cold, learned, calculating philosopher, probably never in a play-house in his life, and not likely to be interested in the plays of Shake-speare."

Answer.—So far from being *cold*, his private notes show him warning himself against over-zeal, over-haste, too great alacrity, and "impatience," which he calls his "staye" (hindrance). He drilled himself into being externally calm, but by nature he was "intense" and enthusiastic. As to his not having seen the Shake-speare plays on the stage, it is matter of history that he discussed Richard II. with Queen Elizabeth, and told her that many things in it were taken from Cornelius Tacitus (see his own account of this among the Apothegms), and in one of his letters he mentions *Julius Cæsar* and *Measure for Measure*. The revels at Gray's Inn, which were conducted and managed by Bacon and his brother, included the *Comedy of Errors*. His mother, being sadly distressed by his fondness for such performances, exhorted them both "not sinfully to mask or mum," just at the time when they were deeply engaged in preparing for the Revels.

Perhaps the most weighty is *Objection 5.*—"There is not a scrap of documentary evidence to prove that Bacon wrote Shake-speare."

Answer.—On the fly-leaf of a paper-book found among the Northumberland papers, there are the names (without comment) of several plays known and unknown—Richard II., Richard III., Edmund, and Cornelia, and the Isle of Dogs (attributed to Nash), all of which have been carefully cut out from the paper book. This book has a kind of table of contents, including some of Bacon's "Essaies"; speeches, written by him to be spoken by the Earls of Leicester, Sussex, and

Essex, at various "Devices" and Revels at Gray's Inn, speeches to Queen Elizabeth at the Barriers, and so forth. But there remain, un-excised, a "Device" entitled the "Conference of Pleasure," another called "The Order of the Helmet," and "The Masque of the Indian Prince," which has features in common with *Midsummer Night's Dream*. Some amanuensis has evidently been trying his pen by scribbling a dozen times on this fly-leaf the word "Shakespeare."

Now, if such a document could be found enumerating unknown works of William Shakspeare, and indicating the persons and occasions for whom and which they were written, would not this be admitted as documentary evidence of his authorship? I allude elsewhere to Sir Tobie Matthew's letter to Francis Bacon. And there is the letter to Sir John Davies, the poet, who was going up to Court after the accession of King James I., when Bacon begs him to be kind "to your concealed poets." Lastly, we may fairly retort with a "*tu quoque*"; for there is not a particle of documentary evidence that William Shakspeare ever wrote anything, except it be the vulgar lampoon against Sir William Lucy, and some equally bad doggerel on John-a-Combe.

Objection 6.—"Ben Jonson's sentence in praise of William Shakespeare."

Answer.—Allusion will also be found to this, showing that Jonson extolled Bacon in exactly the same terms: but added that "*he alone filled up all numbers*," and was "the mark and acmè" of learning. Jonson seems to have actually been one of Bacon's "able pens," or amanuenses. Doubtless he was aware of the deception that was being practised. Mark what he said in another place of Francis Bacon, after the latter's death, when of course no favours could be hoped for: "Ben Jonson, a most unexceptionable judge, has described Bacon's eloquence in words which, though often quoted, will bear to be quoted again . . . : 'There happened in my time one noble speaker who was full of gravity in his speaking. His language, when he could spare or pass by a jest, was nobly censorious. No man ever spoke more neatly, more pressly, more weightily . . . His hearers could not cough or look aside from him without loss. He commanded when he spoke, and had his judges angry and pleased at his will. No man

had their affections more in his power. The fear of every man that heard him was lest he should make an end.'” And here is what that severe critic Macaulay said of Bacon’s powers of mind: “The best collection of jests in the world is that which he dictated from memory, without referring to any book, on a day when illness had rendered him incapable of serious study. . . . *In wit*, if by wit be meant the power of perceiving analogies between things which appear to have nothing in common, *he never had an equal*,—not even Cowley, not even the author of *Hudibras*. . . . The poetical faculty was powerful in Bacon’s mind . . . In truth, much of Bacon’s life was passed in a visionary world.” Of Bacon’s description of the House of Solomon in the *New Atlantis* Macaulay uses these remarkable words: “The truth is, there is not to be found in any human composition a passage more distinguished by profound and serene wisdom.” And the great essayist adopts Cowley’s words, who, “in one of his finest poems, compared Francis Bacon to Moses standing on Mount Pisgah,” a comparison, says Macaulay, which “applies with peculiar felicity.”

Objection 7.—“Bacon was not a poet.”

Answer.—We have seen what Macaulay thought about it: while Mr. Spedding, no mean judge, says “that even in transcribing he bettered everything he touched.” The versifications of the Psalms, written on a sick-bed, were intended to be sung, not recited. He was a *concealed* poet; and would not publish in his own name poems which would betray him.

Objection 8.—“Bacon was tried and convicted of corrupt practices and bribery. Such a man could not have written the Plays, in which the character of the author shines forth as noble, generous, warm-hearted, unselfish, and lovable.”

Answer.—This description is precisely that given of Francis Bacon by all his personal friends. All who “were great and good loved him,” says Aubrey. Ben Jonson, after lavishing encomiums on him, says, “It was not his greatness, but his goodness,” for which he loved him. See also the record of Dr. William Rawley as to his kindness, sweetness, and heavenly-mindedness; also similar and more detailed accounts of his beautiful character by Sir Toby Matthew, and many other contemporary friends, in books and in letters; as in the Tennyson collection of Anthony Bacon’s correspondence, where Francis is

spoken of as "The Great," "Monsieur le Grand"; "The Sweet," "Signor Dolce"; and as "one upon whom a beam from heaven had descended." And surely this is not a hyperbolic expression to use with regard to the author of "Shake-speare," whoever he may have been?

The charge of bribery has been thoroughly sifted and disproved by James Spedding, himself a lawyer, calm and judicial, who devoted twenty years of his life to research into Bacon's history. Bacon was *accused* by jealous rivals, who wished to supplant him. The case was *not tried*, it was decided against him without a hearing. He confessed to some carelessness, but vehemently repudiated the idea of having been bribed. There can be no doubt that the customs of the time, when great offices were not paid by regular salaries, but when all was done by gifts and remuneration, led to, in fact invited, gross abuses. Bacon frankly acknowledged the evils of the system; and had he returned to political life, as he was invited to do, the first work which he was to have undertaken was to draw up a scheme for the reformation of the whole system. It is clear that he refused, or returned, gifts sent to him *pendente lite*: yet it is probable that his servants, who notoriously preyed upon him, when he was too much engrossed with his vast work to keep a check upon them, freely accepted all they could get from suitors.

With regard to Shakspeare, we have a right to ask—

1. What are the authentic facts as to his history?
2. Can you show any instance of a good, kind, or generous deed done by William Shakspeare?
3. How did he get his education? How did he learn French, Italian, Spanish, Latin, and Greek; which are proved by the internal evidence of the plays to have been known to the author?
4. It has been said that William Shakspeare went to school at Stratford-upon-Avon, and that he probably became second master at the village school.

The Vicar of Stratford-upon-Avon can show by the Registers that the village was small—the number of children likely to go to school in those days not above ten or twelve, and that *there never was a second master*. (For the rest see *Ante* "Lives Compared," 1572—1587.)

If the upholders of the Shakspeare theory are correct, we are obliged

to admit the fact that the seventh decade of the sixteenth century gave birth to *two* Englishmen, who possessed an equal claim to the gratitude of their countrymen; who were equally versed in every known art and science; equally graceful, tender, and pathetic in the expression of their feelings; equally masters of five living and two dead languages; equally polished in style; and equally at home in royal palaces and courtly surroundings. Yet of these men only one was nurtured and educated in a manner which could have led (without a miracle) to literary perfection. The other's life was coarse and sordid, and his death in keeping with his life. The one rests his claim to contemporary fame on a single sentence: while the other was praised and almost adored by persons of all ranks and degrees, who enjoyed abundant opportunities of studying the nobility of his character. A sincere believer in miracles, at least in those described in one Book, I utterly refuse to fall down and worship this idol of the people: whose sole claim to their veneration lies in the fact that his name (or, rather, a variation of his name) was *adopted* as the pseudonym for some plays, by their real author, the graceful, accomplished, pious, immortal, Francis Bacon.

It is quite certain that if "Shakespearians" (*i.e.*, readers of the *Shakespeare Plays who know not Bacon*) could produce anything to compare with the mass of evidence accumulated in support of their doctrines by Baconians, this Bacon-Shakspeare controversy could not have arisen, and Will Shaksper, of Stratford-upon-Avon, would have reigned supreme.

Yet the evidence which we have collected has been lately described by one learned German professor as "stupendous," and by another as "incontrovertible." And these gentlemen, it should be remembered, are absolutely impartial judges: whereas, as I have elsewhere said, the British are not.

And it is greatly to be feared that there is foundation for a statement which has lately gained many adherents, although in the absence of actual proof I make it with some reserve, being myself a Free-Mason. The belief grows, that in dark and dangerous days, and in order to ensure the safety of himself and his collaborators, FRANCIS BACON himself so organised his Secret Society as to secure control over the great presses in England and abroad. The

arrangement seems to have been intended as temporary, certainly for no more than 100 years, but it is believed to continue in full force; thus placing the freedom of the press practically at the mercy of the Freemason printers and publishers, who in this matter are opposed to the truth becoming known.

I repeat that I hesitate to believe that conduct so un-English can be laid to the charge of *the* British institution, which, of all others, is popularly thought to be free and unfettered: yet the presumptive evidence is strong.

However that may be, we can but work on as hitherto; quietly, persistently, and in full confidence that no amount of unfair opposition, no effort at suppression or undermining, will in the end prevail against TRUTH. And it is sincerely to be hoped, that the publicity which may be given to the above statement, may lead to the thorough clearing up of the matter, either one way or the other; and in such a conclusive manner as to put the question finally at rest.

Above all things it is necessary for Baconians to practice patience. Inasmuch as our great master was content to efface himself, trusting to time to develop the seeds of truth which he planted, we should be content to help the tree to grow, and not be disappointed if we are unable to pluck the fruit in our own day.

THE COMPILER.

APPENDIX A.

MS. DICTIONARIES, HARMONIES, AND OTHER COLLECTIONS: INTENDED TO ASSIST STUDENTS IN A COMPARATIVE EXAMINATION OF THE LITERATURE, SCIENCE, PHILOSOPHY, POETRY, AND THEOLOGY OF THE 16TH AND 17TH CENTURIES.

1. Philology of Bacon and Shakespeare. List, &c., in Dictionary form. Vocabulary, Grammar, Turns of Speech, Metaphors, Similes, Quibbles, &c. 27 Portfolios, 4to.
2. (As above). Bacon and authors of the age,—*not Shakespeare*. 37 Portfolios, 4to.
4. *Science*: (a) *Horticulture*. Comparative passages, B. and S. Alphabetical Lists of Flowers, Fruits, Vegetables, Herbs, Trees, Shrubs, &c.
(b) *Agriculture*, or Husbandry : Sowing, Reaping, Planting, Grafting, Manuring, &c.

- (c) *Medicine—Surgery* : Lists of Drugs, Diseases, Remedies, Poisons, Antidotes, &c.
- (d) *Food—Drinks* : Recipes, Brewing, Distilling, &c.
- (e) *Mind and Body* : Mental Disorders, "Anatomy of Melancholy," Imagination.
- (f) *Metaphysics* : Witchcraft, Demonology, Fairies, &c.
- (g) *Meteorology* : *The Winds*, Tempests, Breezes, *Airs* (connect with f), Earthquakes, Floods, Tides, Meteors, Comets, &c.
- (h) *Astronomy* : Sun, Moon, Stars, Zodiac, &c.
- (i) *Mineralogy* : Of Metals, Earths, Cements, "Sulphur and Mercury," Precious Stones, &c.
- (j) " Of Mines—Mr. Bushell's Gold Mine (of Truth, &c.).
- (k) *Natural Physics* : Heat, Light, Electricity, Magnet, Sound, Motion, Gravity, &c.
- (l) *Chemistry* : Germination, Maturation, Putrefaction, &c.
- (m) *Natural History* : *Mammals*, Wild Animals, Beasts of Prey, Domestic Animals used for food, for their skins, &c. Lists.
- (n) " *Birds* : Of Prey, Singing, Migratory, Ominous, &c.
- (o) " *Reptiles* : Serpents, Snakes, Scorpions, Toads, Frogs, Lizards, Spiders, &c.
- (p) " *Fishes* : Comparative lists and remarks—analogies, contrasts.
- (q) " *Insects* (useful) : Bee, Silkworm, &c. ; Industrious, Noxious, &c.
- 5 (r) *Arts* : *Painting, Sculpture* : Domestic, Furniture, Utensils. Lists.
- (s) " *Music* : Theatre, Drama, &c. ; Dancing, &c. Lists.
- (t) " *Architecture* (and applied to the symbolism of Freemasonry).
- (u) " *Textile* : Stuffs, &c. ; Personal Ornaments, &c.
- (v) " *Cosmetics*.
- (w) " *Sports* : Hunting, Hawking, Fishing, Fencing, Wrestling, Bowls, Billiards, Tennis, &c.
- (x) " Of War, Engines, Weapons, &c.
- (y) " Navigation, Ships, &c. (connect with g ante).
- (z) " Of Speech, Rhetoric, &c.

- Q**

- (U) Portraits of Bacon, *Feigned*. Upper part of face and brow usually like F. B.; the rest of the face and dress made to represent one of his "marks."
- (V) *Biographies and Characters, Feigned*: A portion of F. B.'s true character or life being introduced into each.
- (W) *Classic Authors* quoted by Bacon, &c.
- (X) Ethics of Bacon and "Shakespeare."
 " " And others, *not* "Shakespeare."

In addition to the above one hundred or more methodised harmonies, collections have also been made of all attainable information on the subject of Ciphers, Stenography, and Teleology, together with a collection of hundreds of title-pages and sheets from books and newspapers which have been worked out in the manner described in *BACONIANA*, September, 1895. Over eighty note-books (many of which still have to be reduced), three folio volumes of newspaper clippings, and notices or reviews abusive and disparaging, commendatory and encouraging by turns, fill up the measure of this little known but most important storehouse of materials for future work.

APPENDIX B.

A LIST OF BOOKS, PUBLISHED SINCE THE YEAR 1856, BEARING UPON THE BACON-SHAKESPEARE CONTROVERSY AND UPON OTHER MYSTERIES CONNECTED WITH THE LIFE AND WORKS OF FRANCIS BACON.

- *1. "*William Shakespeare and His Plays*": An Inquiry concerning them. By Delia Bacon. Article in *Putnam's Monthly Magazine*, January, 1856.
- *2. "*Was Lord Bacon the Author of Shakespeare's Plays?*" A Letter to Lord Ellesmere. By Wm. H. Smith. (London: September, 1856.) These works are believed to have been written quite independently of each other, but neither can be said to have originated the controversy which was of older standing.
3. *The Philosophy of the Shakespeare Plays Unfolded*." By Delia Bacon. (London: Groombridge, 1857, 8vo., pp. 582.)
- *4. "*Bacon and Shakespeare*": An Inquiry touching Players, Play-houses, and Play-writers in the days of Elizabeth (*an enlargement of No. 2*). By W. H. Smith. (London: J. Russell Smith, 1857, 12mo., pp. 162.)
5. "*The Authorship of Shakespeare*." By Nathaniel Holmes. (Hurd and Houghton, New York and Boston, U.S.A., 1866.) A most valuable book which has passed through several editions, although little known in

England. The latest edition (1886) is in 2 vols. 8vo., with a Supplement and an Index.

6. "*The Shakespearean Myth: William Shakspeare and Circumstantial Evidence.*" By Appleton Morgan, A.M., L.L.B., author of "Notes to Best's Principles of Evidence."

*7. "*Francis Bacon's Promus of Formularies and Elegancies*": Being a collection of upwards of 1,650 private notes or "commonplaces," one sheet of which bears the date 1594, while others appear to be much earlier. These Manuscripts, which formed a portion (*reserved*) of the Harleian Collection at the British Museum, were first printed in 1882, edited and collated, with upwards of 5,000 passages from and references to "Shakespeare," by Mrs. Henry Pott. (London: Longmans.) (Out of print. A second edition, correct and greatly enlarged, is in course of preparation.)

8. "*A New Study of Shakespeare*": An Inquiry into the connection of the Plays and Poems, with the origins of the Classic Drama and the Platonic Philosophy through the Mysteries. By W. F. C. Wigston. (Trubner and Co., 1884, 1 vol. 8vo.) Original and interesting, like all the works of this author.

9. "*Did Francis Bacon Write Shakespeare?*" Part I., "Thirty-two Reasons for Believing that He Did"; Part II., "The Lives of Bacon and Shakespeare Compared"—two handbooks by Mrs. H. Pott. Published 1884 and 1885; reprinted in 1 vol., 1893. (R. Banks and Son, 5, Racquet-court, Fleet-street, E.C.)

*10. Two vols. of transactions and papers read at meetings of the Bacon Society; printed under the title of the BACON JOURNAL. Vol. I.: George Redway, 1886; Vol. II.: Robert Banks, 1891.

*11. In 1892 BACONIANA replaced the JOURNAL. Two numbers were published May and October, 1892 (Schute and Co., Chicago). Vol. I.: London, May, 1893, to February, 1894; Vol. II., 1894-5; Vol. III., 1895 (all published by R. Banks, Racquet-court, Fleet-street).

12. "*The Great Cryptogram.*" By the Hon. Ignatius Donnelly, author of "Atlantis," "Ragnarok," "Dr. Huguet," &c. (1888; Chicago, New York: R. Peale and Co.; London: Sampson, Marston.) Parts I. and II. are elaborate arguments, with evidence concerning the authorship. Following upon the 13 Essays which support this part of the contention is Part III., "Parallelisms" of Expressions, Metaphors, Opinions, Quotations, Studies, Errors, Identities of Style, Character, &c. Vol. II. is devoted to the much-discussed Cipher, concerning which it is certain that the last word has not yet been said.

13. "*Bacon-Shakespeare and the Rosicrucians.*" By W. F. C. Wigston. Here, for the first time, appears in print the announcement of a discovery

concerning the identity of Bacon's "*New Atlantis*," with Heydon's "Land of the Rosicrucians."

14. "*Francis Bacon, Poet, Philosopher,*" &c. By the same. (Published by Keegan, Paul, Trench, and Trubner, 1890.)

15. "*Francis Bacon and His Secret Society.*" By Mrs. Henry Pott. 1891. (Publishers—London: Sampson, Lowe, and Co.; Chicago: Schulte and Co.). Of the mysteries surrounding the Works, Aims, and Life of Francis Bacon: His position as Founder of a great Secret Society, "The Invisible Brotherhood"; Freemasons, Rosicrucians, of Paper-marks and other Secrets in Paper-making, Printing, &c.

16. "*The Columbus of Literature.*" By W. F. C. Wigston. 1891-2. (Schulte, Chicago.)

17. "*Das Shakespeare Geheimniss.*" Edwin Bormann. (Selbstverlag: Leipzig, 1894.) An English version, "*The Shakespeare Secret*," now published. An excellent compilation.

18. "*Neue Shakespeare Enthüllungen.*" (Leipzig, 1895.) A more recent booklet by the same compiler. The only drawback to these books is that they pose as original compositions, whereas they are well-arranged extracts, pieced together, and conveniently condensed from previous works.

Numberless other books, &c., could be enumerated were a Bibliography the object. For German Readers there is an excellent treatise of Count Vitzthum d'Eckstadt, "*Shakspeæ und Shakespeare.*" For such as prefer handbooks to heavier reading, we commend Mr. George James's series of "Bacon-Shakespeare Pamphlets," noticed in *BACONIANA*, September, 1895. The works catalogued above can be had on application to our publisher, Mr. Banks. Those marked with an asterisk (*) are becoming very scarce.

It is with deep regret that we record the death, at Dresden, on October 16, of Count Karl Friedrich Vitzthum von Eckstadt, formerly Privy Councillor to the Emperor of Austria. Count Vitzthum was amongst the earliest Members of the Bacon Society, and one of our ablest students and supporters.

